

Greek Mythology - 1

Deities

Contents

Articles

Primordial Gods	1
Greek primordial deities	1
Chaos	3
Aether	7
Gaia	10
Uranus	16
Hemera	22
Chronos	23
Erebus	25
Nyx	27
Ophion	31
Tartarus	33
Titans	37
Titan	37
Titanes	41
Oceanus	41
Hyperion	44
Coeus	46
Cronus	47
Crius	52
Iapetus	53
Titanides	55
Tethys	55
Theia	59
Phoebe	60
Rhea	62
Mnemosyne	66
Themis	67
Sons of Iapetus	71
Atlas	71

Prometheus	75
Epimetheus	85
Menoetius	86
The Twelve Olympians	87
Twelve Olympians	87
Males	93
Zeus	93
Poseidon	108
Hermes	117
Apollo	134
Ares	163
Hephaestus	172
Females	179
Hera	179
Demeter	191
Aphrodite	201
Artemis	217
Athena	230
Hestia	247
Extra Olympians	251
Dionysus	251
Personified Concepts	268
Muse	268
Nemesis	277
Moirai	281
Cratos	295
Zelus	296
Nike	297
Metis	299
Charites	302
Oneiroi	307
Adrasteia	309
Horae	311
Bia	315

Eros	316
Apate	319
Eris	319
Thanatos	323
Hypnos	328
Greek Sea Gods	330
Greek sea gods	330
Cetus	333
Nereus	334
Thetis	336
Amphitrite	344
Triton	348
Proteus	352
Phorcys	356
Pontus	358
Oceanid	359
Nereid	360
Naiad	364
Chthonic Gods	369
Chthonic	369
Hades	372
Persephone	380
Hecate	400
Iacchus	416
Trophonius	418
Triptolemus	420
Erinyes	421
Other Deities	424
Glycon	424
Pan	427
Selene	435
Asclepius	437
References	
Article Sources and Contributors	442

Image Sources, Licenses and Contributors	459
--	-----

Article Licenses

License	467
---------	-----

Primordial Gods

Greek primordial deities

Greek deities series	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Personified concepts	
Other deities	
Primordial deities	
• Aether	• Hemera
• Ananke	• Nyx
• Chaos	• Phanes
• Chronos	• Pontus
• Erebus	• Tartarus
• Eros	• Thalassa
• Gaia	• Uranus

In Greek mythology the **Primordial deities** are the first entities or beings that come into existence. They form the very fabric of the universe and as such are immortal. These deities are a group of gods from which all the other gods descend. They preceded the Titans, the descendants of Gaia and Uranus.

Genealogy and nature

Although generally believed to be the first gods produced from Chaos, some sources mention a pair of deities who were the parents of the group. These deities represent various elements of nature. Chaos has at times been considered, in place of Ananke, the female consort of Chronos. The female members are capable of parthenogenesis as well as sexual reproduction.

The primeval gods are depicted as a place or a realm. The best example is Tartarus who is depicted as the Underworld, Hell, and a bottomless abyss. His sibling Erebus is also depicted as a place of darkness, pitch-black or a vast emptiness of space.

Their mother, Chaos is depicted as an empty void. Other siblings that include Gaia are depicted as Mother Nature, or as the earth. Pontus or Hydros are depicted as the oceans, lakes, and rivers. Chronos is depicted as time and of eternity.

Hesiod

According to Hesiod's *Theogony* (c. 700 BC):

- Chaos (Void, Air, *arche*) - genderless (sometimes poetically female)
 - Erebus (Darkness) – male and Nyx (Night) – female
 - Aether (Light) – male and Hemera (Day) – female
- Gaia (Earth) – female
 - Uranus (Heaven) – male
 - The Ourea (Mountains) – male
 - Pontus (Water, the Seas) – male
- Tartarus (the great stormy Hellpit, which was seen as both a deity and the personification) – male
- Eros (Procreation) - male

Other sources

- Ananke (Compulsion) – female
- Chronos (Time) – male
- Hydros (Primordial Waters) - male
- Thesis (Creation) - female
- Phanes (Appearance) or Himeros or Eros elder (Procreation) or Protogonos (the First Born) – male (sometimes described as a hermaphrodite but addressed as male)
- Physis (Nature) or Thesis (Creation) – female
- The Nesoi (Islands) - female
- Thalassa (Sea) – female
- Ophion (Serpent; often identified with Uranus, Oceanus, Phanes, or Chronos) - male

Alternatively attested genealogy structures

The ancient **Greeks** proposed many different ideas about **primordial deities** in their mythology, which would later be largely adapted by the Romans. The many religious cosmologies constructed by Greek poets each give a different account of which deities came first.

- The *Iliad*, an epic poem attributed to Homer about the Trojan War (an oral tradition of 700 or 600 BC) states that Oceanus (and possibly Tethys, too) is the parent of all the deities.^[1]
- Alcman (c. 600 BC) made the water-nymph Thetis the first goddess, producing *poros* "path", *tekmor* "marker" and *skotos* "darkness" on the pathless, featureless void.
- Orphic poetry (c. 530 BC) made Nyx the first principle, *Night*, and her offspring were many. Also, in the Orphic tradition, Phanes (a mystic Orphic deity of light and procreation, sometimes identified with the Elder Eros) is the original ruler of the universe, who hatched from the cosmic egg.^[2]
- Aristophanes (c. 456–386 BC) wrote in his *Birds*, that Nyx is the first deity also, and that she produced Eros from an egg.

Philosophers of Classical Greece also constructed their own metaphysical cosmogonies, with their own primordial deities:

- Pherecydes of Syros (c. 600–550 BC) made Chronos ("time") the first deity in his *Heptamychia*.
- Empedocles (c. 490–430 BC) wrote that Aphrodite and Ares were the first principles, who wove the universe out of the four elements with their powers of love and strife.
- Plato in (360 BC) introduced the concept in *Timaeus*, the demiurge, modeled the universe on the Ideas.


References

- [1] Homer, *Iliad* (Book 14)
 [2] PHANES: Greek protogenos god of creation & life (<http://www.theoi.com/Protogenos/Phanes.html>)

External links

- Theoi Project – Protogenoi (<http://www.theoi.com/greek-mythology/primeval-gods.html>)
- Theo Project - Protogenoi Family Tree (<http://www.theoi.com/Tree1.html>)

Chaos

Chaos	
	
Children	Gaia, Tartarus, Erebus, Nyx, and Eros ^[1]

Chaos (Greek *χάος* *khaos*) refers to the formless or void state preceding the creation of the universe or cosmos in the Greek creation myths, more specifically the initial "gap" created by the original separation of heaven and earth.

The motif of *chaoskampf* (German for "struggle against chaos") is ubiquitous in such myths, depicting a battle of a culture hero deity with a **chaos monster**, often in the shape of a serpent or dragon. The same term has also been extended to parallel concepts in the religions of the Ancient Near East.

Terminology

Greek deities series	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Personified concepts	
Other deities	
Primordial deities	
• Aether	• Hemera
• Ananke	• Nyx
• Chaos	• Phanes
• Chronos	• Pontus
• Erebus	• Tartarus
• Eros	• Thalassa

• Gaia	• Uranus
--------	----------

Greek *χάος* means "emptiness, vast void, chasm, abyss", from the verb *χαίνω*, "gape, be wide open, etc.", from Proto-Indo-European **ghen-*, cognate to Old English *geanian*, "to gape", whence English *yawn*.

Hesiod and the Pre-Socratics use the Greek term in the context of cosmogony. Hesiod's chaos has often been interpreted as a moving, formless mass from which the cosmos and the gods originated, but Eric Voegelin sees it instead as *creatio ex nihilo*,^[2] much as in the Book of Genesis. The term *tohu wa-bohu* of Genesis 1:2 has been shown to refer to a state of non-being prior to creation rather than to a state of matter.^[3] The Septuagint makes no use of *χάος* in the context of creation, instead using the term for סדק, "chasm, cleft", in Micha 1:6 and Zacharia 14:4.

Nevertheless, the term *chaos* has been adopted in religious studies as referring to the primordial state before creation, strictly combining two separate notions of primordial waters or a primordial darkness from which a new order emerges and a primordial state as a merging of opposites, such as heaven and earth, which must be separated by a creator deity in an act of cosmogony.^[4] In both cases, chaos refers to a notion of a primordial state contains the cosmos *in potentia* but needs to be formed by a demiurge before the world can begin its existence.

This model of a primordial state of matter has been opposed by the Church Fathers from the 2nd century, who posited a creation *ex nihilo* by an omnipotent God.^[5]

In modern biblical studies, the term *chaos* is commonly used in the context of the Torah and their cognate narratives in Ancient Near Eastern mythology more generally. Parallels between the Hebrew Genesis and the Babylonian Enuma Elish were established by H. Gunkel in 1910.^[6] Besides Genesis, other books of the Old Testament, especially a number of Psalms, some passages in Isaiah and Jeremiah and the Book of Job are relevant.^[7]

Use of *chaos* in the derived sense of "complete disorder or confusion" first appears in Elizabethan Early Modern English, originally implying satirical exaggeration.^[8]

Chaoskampf

Further information: Dragon, Sea serpent, and Proto-Indo-European religion#Dragon or Serpent

The origins of the *chaoskampf* myth most likely lie in the Proto-Indo-European religion whose descendants almost all feature some variation of the story of a storm god fighting a sea serpent representing the clash between the forces of order and chaos. Early work by German academics in comparative mythology popularized translating the mythological sea serpent as a "dragon." Indo-European examples of this mythic trope include Thor vs. Jörmungandr (Norse), Tarhunt vs. Illuyanka (Hittite), Indra vs. Vritra (Vedic), Ōraētaona vs. Aži Dahāka (Zoroastrian), and Zeus vs. Typhon (Greek) among others.^[9]

This myth was ultimately transmitted into the religions of the Ancient Near East (most of which belong to the Afro-Asiatic language family) most likely initially through interaction with Hittite speaking peoples into Syria and the Fertile Crescent.^[10] The myth was most likely then integrated into early Sumerian and Akkadian myths, such as the trials of Ninurta, before being disseminated into the rest of the Ancient Near East. Examples of the storm god vs. sea serpent trope in the Ancient Near East can be seen with Ba'al vs. Yam (Canaanite), Marduk vs. Tiamat (Babylonian), and Yahweh vs. Leviathan (Jewish) among others.



Depiction of the Christianized *chaoskampf*: statue of Archangel Michael slaying Satan, represented as a dragon. *Quis ut Deus?* is inscribed on his shield.

There is also evidence to suggest the possible transmission of this myth as far east as Japan and Shintoism as depicted in the story of Susanoo vs. Yamata no Orochi.^[11] The exact route of this particular transmission is unknown.

The *chaoskampf* would eventually be inherited by descendants of these ancient religions, perhaps most notably by Christianity. Examples include the story of Saint George and the Dragon (most probably descended from the Slavic branch of Indo-European and stories such as Dobrynya Nikitich vs. Zmey Gorynych) as well as depictions of Christ and/or Saint Michael vs. the Devil (as seen in the Book of Revelation among other places and probably related to the Yahweh vs. Leviathan and later Gabriel vs. Rahab stories of Jewish mythology). More abstractly, some aspects of the narrative appear in the crucifixion story of Jesus found in the gospels.^[12]

Greco-Roman tradition

For Hesiod and the early Greek Olympian myth (8th century BC), Chaos was the void from which Nyx emerged.^[13]

Chaos was also personified as a primal deity in Greek mythology, as the first of the primordial deities and the god of the air.

Primal Chaos was sometimes said to be the true foundation of reality, particularly by philosophers such as Heraclitus.

Ovid (1st century BC), in his *Metamorphoses*, described Chaos as "a rude and undeveloped mass, that nothing made except a ponderous weight; and all discordant elements confused, were there congested in a shapeless heap."^[14]

Fifth-century Orphic cosmogony had a "Womb of Darkness" in which the Wind lay a *Cosmic Egg* whence Eros was hatched, who set the universe in motion.

Alchemy

The Greco-Roman tradition of *Prima Materia*, notably including 5th and 6th centuries Orphic cosmogony was merged with biblical notions (*Tehom*) in Christian belief and inherited by alchemy and Renaissance magic.

The cosmic egg of Orphism was taken as the raw material for the alchemical magnum opus in early Greek alchemy. The first stage of the process of producing the *Lapis Philosophorum*, i.e., nigredo, was identified with chaos. Because of association with the creation in Genesis, where "the Spirit of God moved upon the face of the waters" (Gen. 1:2), Chaos was further identified with the element Water.

Alchemy in the Middle Ages and Renaissance

Raimundus Lullus (1232–1315) wrote a *Liber Chaos*, in which he identifies Chaos as the primal form or matter created by God.

Swiss alchemist Paracelsus (1493–1541) uses *chaos* synonymously with *element* (because the primeval chaos is imagined as a formless congestion of all elements). Paracelsus thus identifies Earth as "the chaos of the *gnomi*", i.e., the element of the gnomes, through which these spirits move unobstructed as fish do through water, or birds through air.^[15]

An alchemical treatise by Heinrich Khunrath, printed in Frankfurt in 1708, was entitled *Chaos*.^[16] The 1708 introduction to the treatise states that the treatise was written in 1597 in Magdeburg, in the author's 23rd year of practicing alchemy.^[17] The treatise purports to quote Paracelsus on the point that "The light of the soul, by the will of the Triune God, made all earthly things appear from the primal Chaos."^[18]

Martin Ruland, in his 1612 *Lexicon Alchemiae*, states, "A crude mixture of matter or another name for *Materia Prima* is *Chaos*, as it is in the Beginning."

The term *gas* in chemistry was coined by Dutch chemist J. B. Van Helmont in the 17th century, directly based on the Paracelsian notion of chaos. The *g* in *gas* is due to the Dutch pronunciation of this letter as a spirant, also employed

to pronounce Greek χ .^[19]

Notes

- [1] There are two Erores in greek mythology. One is "Desire", the first thing out of Chaos. The other is the son of Aphrodite and Ares.
 - [2] Moorton, Richard F (2001). "Hesiod as Precursor to the Presocratic Philosophers: A Voeglinian View" (<http://www.artsci.lsu.edu/voegelin/EVS/Panel42001.htm>). . Retrieved 2008-12-04.
 - [3] Tsumura, D., *Creation and Destruction. A Reappraisal of the Chaokampf Theory in the Old Testament*, Winona Lake/IN, 1989, 2nd ed. 2005, ISBN 978-1-57506-106-1. C. Westermann, *Genesis, Kapitel 1-11*, (BKAT I/1), Neukirchen-Vluyn, 1974, 3rd ed. 1983.
 - [4] Mircea Eliade, article "Chaos" in *Religion in Geschichte und Gegenwart*, 3rd ed. vol. 1, Tübingen, 1957, 1640f.
 - [5] G.May, *Schöpfung aus dem Nichts. Die Entstehung der Lehre von der creatio ex nihilo*, AKG 48, Berlin / New York, 1978, 151f.
 - [6] H. Gunkel, *Genesis*, HKAT I.1, Göttingen, 1910.
 - [7] Michaela Bauks, Chaos / Chaokampf (<http://www.bibelwissenschaft.de/wiblex/das-bibellexikon/details/quelle/WIBI/zeichen/c/referenz/15897///cache/9d97442e21/>), WiBiLex – Das Bibellexikon (2006). Michaela Bauks, *Die Welt am Anfang. Zum Verhältnis von Vorwelt und Weltentstehung in Gen 1 und in der altorientalischen Literatur* (WMANT 74), Neukirchen-Vluyn, 1997. Michaela Bauks, "Chaos' als Metapher für die Gefährdung der Weltordnung", in: B. Janowski / B. Ego, *Das biblische Weltbild und seine altorientalischen Kontexte* (FAT 32), Tübingen, 2001, 431-464.
 - [8] Stephen Gosson, *The schoole of abuse, containing a plesaunt inuectiue against poets, pipers, plaiers, iesters and such like caterpillers of a commonwelth* (1579), p. 53 (cited after OED): "They make their volumes no better than [...] a huge Chaos of foule disorder."
 - [9] Watkins, Calvert (1995). *How to Kill a Dragon: Aspects of Indo-European Poetics*. London: Oxford University Press. ISBN 978-0-19-514413-0
 - [10] Speiser, "An Intrusive Hurro-Hittite Myth", *Journal of the American Oriental Society* 62.2 (June 1942:98–102) p. 100
 - [11] Miller, Roy Andrew. 1987. "[Review of] Toppakō: Tōnan Ajia no gengo kara Nihongo e ... By Paul K. Benedict. Translated by Nishi Yoshio." *Language* 63.3:643-648
 - [12] Rudman, Dominic, "The crucifixion as Chaokampf: A new reading of the passion narrative in the synoptic gospels = La crucifixion comme Chaokampf: une nouvelle lecture du récit de la Passion dans les évangiles synoptiques", *Biblica* 84, 2003, 102-107
 - [13] Hesiod. *Theogony*, 116; 123-132.
 - [14] Ovid. *Metamorphoses* 1.5–9
- Ante mare et terras et quod tegit omnia caelum
 unus erat toto naturae vultus in orbe,
 quem dixere chaos: rudis indigestaque moles
 nec quicquam nisi pondus iners congestaque eodem
 non bene iunctarum discordia semina rerum.
- "Before the ocean and the earth appeared— before the skies had overspread them all— the face of Nature in a vast expanse was naught but Chaos uniformly waste. It was a rude and undeveloped mass, that nothing made except a ponderous weight; and all discordant elements confused, were there congested in a shapeless heap." (trans. B. Moore)
- [15] De Nymphis etc. Wks. 1658 II. 391
 - [16] full title: *Vom Hylealischen, das ist Pri-materialischen Catholischen oder Allgemeinen Natürlichen Chaos der naturgemässen Alchymiae und Alchymisten* (google books edition of the 1708 print (<http://books.google.ch/books?id=X1g6AAAACAAJ>)), also given as *Vom hylealischen Chaos der naturgemässen Alchymiae und Alchymisten* ed. 1990, ISBN 3-201-01501-6.
 - [17] Urszula Szulakowska, *The alchemy of light: geometry and optics in late Renaissance alchemical illustration*, vol. 10 of *Symbola et Emblemata - Studies in Renaissance and Baroque Symbolism*, BRILL, 2000, ISBN 978-90-04-11690-0, ch. 7 (pp. 79ff).
 - [18] Szulakowska (2000), p. 91, quoting *Chaos* p. 68.
 - [19] "halitum illum Gas vocavi, non longe a Chao veterum secretum." *Ortus Medicinæ*, ed. 1652, p. 59a, cited after OED.


References

- Clifford, Richard J, "Creation and Destruction: A Reappraisal of the Chaoscampf Theory in the Old Testament", *Catholic Biblical Quarterly*, 2007.
- Day, John, *God's conflict with the dragon and the sea: echoes of a Canaanite myth in the Old Testament*, Cambridge Oriental Publications, 1985, ISBN 978-0-521-25600-1.
- Hesiod, *Theogony*, in *The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White*, Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.
- Rudman, Dominic, "The crucifixion as Chaoscampf: A new reading of the passion narrative in the synoptic gospels = La crucifixion comme Chaoscampf: une nouvelle lecture du récit de la Passion dans les évangiles synoptiques", *Biblica* 84, 2003, 102-107.
- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Chaos" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=C:entry+group=18:entry=chaos-bio-1>)
- Wyatt, Nick, *Arms and the King: The Earliest Allusions to the Chaoscampf Motif and their Implications for the Interpretation of the Ugaritic and Biblical Traditions* (1998), republished in *There's such divinity doth hedge a king: selected essays of Nicolas Wyatt on royal ideology in Ugaritic and Old Testament literature*, Society for Old Testament Study monographs, Ashgate Publishing, 2005, ISBN 978-0-7546-5330-1, 151-190.

External links

- The Theoi Project, "KHAOS" (<http://www.theoi.com/Protogenos/Khaos.html>)

Aether

Aether	
 <p><i>Aether in battle with a lion-headed Giant</i></p>	
Heavenly Light and the Upper Air	
Abode	Atmosphere
Consort	Hemera Gaia
Parents	Erebus and Nyx or Chronos and Ananke or Chaos
Siblings	Hemera
Children	Gaia Thalassa Uranus

Greek deities series	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Personified concepts	
Other deities	
Primordial deities	
• Aether	• Hemera
• Ananke	• Nyx
• Chaos	• Phanes
• Chronos	• Pontus
• Erebus	• Tartarus
• Eros	• Thalassa
• Gaia	• Uranus

In Greek mythology, **Aether** (*Æthere*, Ancient Greek: Αἰθήρ, pronounced [ajtʰɛ̂ːr]), also known as **Acmon**, is one of the primordial deities, the first-born elementals. His name means "light" in ancient Greek.^[1] Aether is the personification and elemental god of "the bright, glowing upper air of heaven - the substance of light".^[1] He embodies the pure upper air that the gods breathe, as opposed to the normal air (Αἴρ, *aer*) breathed by mortals. Like Tartarus and Erebus, Aether may have had shrines in Hella, but he had no temples, and it is unlikely that he had a cult.

Mythology

Hesiod

In Hesiod's *Theogony*, Aether was the son of Erebus and Nyx, and the brother of Hemera.^[1] The aether was also known as Zeus's defensive wall, the boundary that locked Tartarus from the rest of the cosmos.

Alcman

Accoding to the poet Alcman, Aether was the father of Ouranos, the god of the sky. While Aether was the personification of the upper air, Ouranos was literally the sky itself, composed of a solid dome of brass.^[1]

Hyginus

The Roman mythographer Hyginus... started his *Fabulae* with a strange hodgepodge of Greek and Roman cosmogonies and early genealogies. It begins as follows: *Ex Caligine Chaos. Ex Chao et Caligine Nox Dies Erebus Aether* (Praefatio 1). His genealogy looks like a derivation from Hesiod, but it starts with the un-Hesiodic and un-Roman *Caligo*, 'Darkness'. Darkness probably did occur in a cosmogonic poem of Alcman, but it seems only fair to say that it was not prominent in Greek cosmogonies.^[2]

—Jan Bremmer

Orphic hymns




Aristophanes states that Aether was the son of Erebus. However, Damascius says that Aether, Erebus and Chaos were siblings, and the offspring of Chronos (Father Time). According to Epiphanius, the world began as a cosmic egg, encircled by Time and Inevitability (most likely Chronos and Ananke) in serpent fashion. Together they constricted the egg, squeezing its matter with great force, until the world divided into two hemispheres. After that, the atoms sorted themselves out. The lighter and finer ones floated above and became the Bright Air (Aether and/or Ouranos) and the rarefied Wind (Chaos), while the heavier and dirtier atoms sank and became the Earth (Gaia) and the Ocean (Pontos and/or Oceanus).^[1] See also Plato's Myth of Er.

References

- [1] "AETHER: Greek protogenos god of upper air & light ; mythology : AETHER" (<http://www.theoi.com/Protogenos/Aither.html>). Theoi.com. .
- [2] Bremmer, Jan N. (2008). *Greek Religion and Culture, the Bible and the Ancient Near East* (<http://books.google.com/books?id=YTfxZH4QnqgC&pg=PA5>). Jerusalem Studies in Religion and Culture. Brill. p. 5. ISBN 9789004164734. LCCN 2008005742. .

Gaia

Gaia	
<div></div> <div>Gaia, by Anselm Feuerbach (1875)</div>	
Primordial Being of the Earth	
Abode	Earth
Consort	Uranus, Zeus, Pontus, and Poseidon
Parents	Aether and Hemera or Chaos
Siblings	Eros, Tartarus, Uranus and Nyx
Children	Cronus, Pontus, the Ourea, Hecatonchires, Cyclopes, Titans, The Gigantes, Nereus, Thaumus, Phorcys, Ceto, Eurybia, Aphrodite, and Typhon
Roman equivalent	Terra

Gaia (🔊 /ˈɡeɪ.ə/ or /ˈɡaɪ.ə/; from Ancient Greek Γαῖα, a poetical form of Γῆ Γῆ, "land" or "earth";^[1] also **Gaea**, or **Ge**) was the goddess or personification of Earth in ancient Greek religion,^[2] one of the Greek primordial deities. Gaia was the great mother of all: the heavenly gods, the Titans and the Giants were born from her union with Uranus (the sky), while the sea-gods were born from her union with Pontus (the sea). Her equivalent in the Roman pantheon was Terra.

Etymology

The Greek word "γαῖα" (trans. as *gaia* or *gaea*) is a collateral form of "γῆ"^[3] (*gē*, Doric "γά" - *ga* and probably "δα"^{[4][5]}) meaning Earth,^[6] a word of unknown origin.^[7] In Mycenaean Greek *Ma-ka* (trans. as *Ma-ga*: Mother Gaia) contains also the root *ga*-.^{[8][9]}

Greek mythology

Greek deities series	
<ul style="list-style-type: none"> • Titans and Olympians • Aquatic deities • Personified concepts • Other deities 	
Primordial deities	
<ul style="list-style-type: none"> • Chaos • Aether • Gaia • Uranus 	<ul style="list-style-type: none"> • Eros • Erebus • Nyx • Tartarus
Chthonic deities	
Hades and Persephone, Gaia, Demeter, Hecate, Iacchus, Trophonius, Triptolemus, Erinyes	

Hesiod's *Theogony* (116ff) tells how, after Chaos, Gaia (i.e. Earth) arose as the everlasting foundation of the gods of Olympus. Gaia brought forth Uranus, the starry sky, her equal, to cover her, the hills (Ourea), and the fruitless deep of the Sea, Pontus, "without sweet union of love," out of her own self through parthenogenesis.^[10] Alternatively, Uranus was sired by Aether, the god of heavenly light and the upper air.^[11] Afterwards, as Hesiod tells it,

She lay with Heaven and bare deep-swirling Oceanus, Coeus and Crius and Hyperion and Iapetus, Theia and Rhea, Themis and Mnemosyne and gold-crowned Phoebe and lovely Tethys. After them was born Cronos the wily, youngest and most terrible of her children, and he hated his lusty sire.^[12]

According to Hesiod, Gaia conceives further offspring with Uranus: the giant one-eyed Cyclopes, Brontes ("thunderer"), Steropes ("lightning") and the "bright" Arges; then the Hecatonchires, Cottus, Briareos and Gyges, each with a hundred arms and fifty heads. Uranus hides the Hecatonchires and the Cyclopes in a secret place within the Earth (i.e. Gaia). This causes Gaia pain; so she creates a grey flint (or adamantine) sickle. When Cronus is born, he uses the sickle to castrate his father Uranus as he approaches Gaia to have intercourse with her. From Uranus' spilled blood and semen, Gaia generates the Erinyes, the Giants and the Nymphs called the *Meliae*.^[12]

From the testicles of Uranus in the sea came forth Aphrodite.^[12] After Uranus's castration, Gaia, by Tartarus, gave birth to Echidna (by some accounts) and Typhon.^[13] By her son Pontus (god of the sea), Gaia birthed the sea-deities Nereus, Thaumasp, Phorcys, Ceto, and Eurybia.^[14] Aergia, a goddess of sloth and laziness, is the daughter of Aether and Gaia.

Zeus hid Elara, one of his lovers, from Hera by hiding her under the earth. His son by Elara, the giant Tityos, is therefore sometimes said to be a son of Gaia, the earth goddess.

Gaia is believed by some sources^[15] to be the original deity behind the Oracle at Delphi. Depending on the source, Gaia passed her powers on to Poseidon, Apollo or Themis. Apollo is the best-known as the oracle power behind Delphi, long established by the time of Homer, having killed Gaia's child Python there and usurped the chthonic power. Hera punished Apollo for this by sending him to King Admetus as a shepherd for nine years.

In classical art Gaia was represented in one of two ways. In Athenian vase painting she was shown as a matronly woman only half risen from the earth, often in the act of handing the baby Erichthonius (a future king of Athens) to Athena to foster (*see* example below). In mosaic representations, she appears as a woman reclining upon the earth surrounded by a host of Carpi, infant gods of the fruits of the earth (*see* example below).

Gaia also made Aristaeus immortal.

Oaths sworn in the name of Gaia, in ancient Greece, were considered the most binding of all.

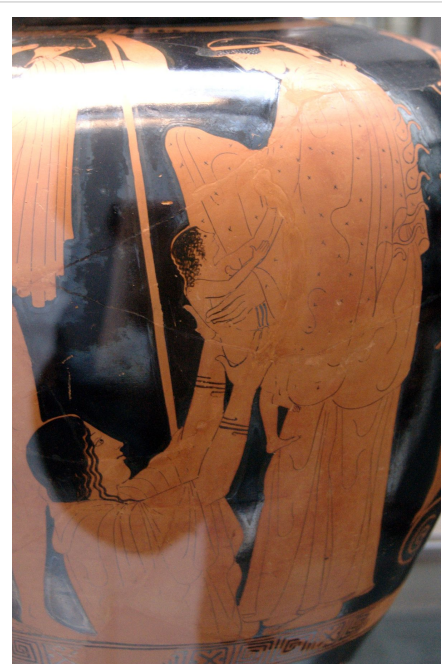
Children

Gaia is the personification of the Earth and these are her offspring as related in various myths. Some are related consistently, some are mentioned only in minor variants of myths, and others are related in variants that are considered to reflect a confusion of the subject or association.

- By herself
 1. Uranus
 2. Pontus
 3. Ourea
- With Uranus
 1. Cyclopes
 1. Arges
 2. Brontes
 3. Steropes
 2. Hecatonchires
 1. Briareus
 2. Cottus
 3. Gyes
 3. Titans
 1. Coeus
 2. Crius
 3. Cronus
 4. Hyperion
 5. Iapetus
 6. Mnemosyne
 7. Oceanus
 8. Phoebe
 9. Rhea
 10. Tethys
 11. Theia
 12. Themis
 4. Other
 1. Mneme
 2. Melete
 3. Aoide
 4. Gigantes*
 5. Erinyes*
 6. Meliae*
 7. Elder Muses

Some say that children marked with a * were born from Uranus' blood when Cronus defeated him.

- With Pontus
 1. Ceto
 2. Phorcys



Gaia hands her newborn, Erichonius, to Athena as Hephaestus watches - an Attic red-figure stamnos, 470–460 BC



Aion and Gaia with four children, perhaps the personified seasons, mosaic from a Roman villa in Sentinum, first half of the 3rd century BC, (Munich Glyptothek, Inv. W504)

- 3. Eurybia
- 4. Nereus
- 5. Thaumatas
 - With Poseidon
 - With Oceanus
 - With Tartarus
 - With Zeus
 - With Hephaestus
- 1. Antaeus
- 2. Charybdis
- 1. Kreousa
- 2. Triptolemos
- 1. Typhon
- 2. Echidna (more commonly held to be child of Phorcys and Ceto)
- 3. Campe (presumably)
- 1. Manes
- 1. Erichthonius of Athens
 - With Aether
- 1. Uranus (more commonly held to be child of Gaia alone)
- 2. Aergia
 - Unknown father or through parthenogenesis
- 1. PHEME
- 2. Cecrops
- 3. Python

Genealogy of the Olympians in Greek mythology

Ouranos			Gaia		
Oceanus	Hyperion	Coeus	Crius	Iapetus	Mnemosyne
Cronus	Rhea	Tethys	Theia	Phoebe	Themis
Zeus	Hera	Hestia	Demeter	Hades	Poseidon
Ares	Hephaestus	Hebe	Eileithyia	Enyo	Eris
	Metis	Maia		Leto	Semele
Aphrodite	Athena	Hermes	Apollo	Artemis	Dionysus

Interpretations

Some modern sources, such as James Mellaart, Marija Gimbutas and Barbara Walker, claim that Gaia as Mother Earth is a later form of a pre-Indo-European Great Mother, venerated in Neolithic times. Her existence is a speculation, and controversial in the academic community. Some modern mythographers, including Karl Kerényi, Carl A. P. Ruck and Danny Staples interpret the goddesses Demeter the "mother," Persephone the "daughter" and Hecate the "crone," as aspects of a former Great goddess identified by some as Rhea or as Gaia herself. In Crete, a goddess was worshiped as *Potnia Theron* (the "Mistress of the Animals") or simply Potnia ("Mistress"), speculated as Rhea or Gaia; the title was later applied in Greek texts to Demeter, Artemis or Athena. The mother-goddess Cybele from Anatolia (modern Turkey) was partly identified by the Greeks with Gaia, but more so with Rhea and Demeter.

Neopaganism

Many Neopagans worship Gaia. Beliefs regarding Gaia vary, ranging from the belief that Gaia is the Earth to the belief that she is the spiritual embodiment of the earth, or the Goddess of the Earth.

Modern ecological theory

The mythological name was revived in 1979 by James Lovelock, in *Gaia: A New Look at Life on Earth*; his Gaia hypothesis was supported by Lynn Margulis. The hypothesis proposes that living organisms and inorganic material are part of a dynamic system that shapes the Earth's biosphere, and maintains the Earth as a fit environment for life. In some Gaia theory approaches the Earth itself is viewed as an organism with self-regulatory functions. Further books by Lovelock and others popularized the Gaia Hypothesis, which was widely embraced and passed into common usage as part of the heightened awareness of environmental concerns of the 1990s.

Notes

- [1] Liddell, Henry George; Scott, Robert, "γαῖα" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=gai=a>), *A Greek-English Lexicon*,
- [2] Ian Brooks, ed. (2003). *The Chambers Dictionary* (9th ed.).
- [3] γῆ (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=gh=>), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, on Perseus
- [4] γαῖ (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=ga1>), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, on Perseus
- [5] δᾶ (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=da=2>), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, on Perseus
- [6] γαῖα (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=gai=a>), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, on Perseus
- [7] Gaia (<http://www.etymonline.com/index.php?term=Gaia>), Online etymology dictionary
- [8] Beekes. Greek Etymological Dictionary (<http://www.ieed.nl/cgi-bin/response.cgi?root=leiden&morpho=0&basename=\data\ie\greek&first=1521>)
- [9] "Paleoexicon" (<http://www.paleoexicon.com/default.aspx?static=12&wid=346416>). . Retrieved 21 April 2012.
- [10] Hesiod, "Cosmogony" (<http://www.theoi.com/Text/HesiodTheogony.html#2>), *Theogony*, Trans. White,
- [11] "AETHER: Greek protogenos god of upper air & light ; mythology : AETHER" (<http://www.theoi.com/Protogenos/Aither.html>). Theoi.com. .
- [12] Hesiod, "Castration of Uranus" (<http://www.theoi.com/Text/HesiodTheogony.html#3>), *Theogony*, Trans. White,
- [13] Hesiod, "Typhoeus" (<http://www.theoi.com/Text/HesiodTheogony.html#13>), *Theogony*, Trans. White,
- [14] Hesiod, "The Sea Gods" (<http://www.theoi.com/Text/HesiodTheogony.html#5>), *Theogony*, Trans. White,
- [15] Joseph Fontenrose 1959


References


- Fontenrose, Joseph, *Python: A Study of Delphic Myth and its Origins*, Berkeley: University of California Press, 1959; reprint 1980
- Hesiod, *Theogony*, in *The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White*, Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.
- Kerenyi, Karl, *The Gods of the Greeks* 1951
- Ruck, Carl A.P. and Danny Staples, *The World of Classical Myth*, 1994.
- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Gaea" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=G:entry+group=1:entry=gaea-bio-1>)

External links

- Theoi Project, Gaia (<http://www.theoi.com/Protogenos/Gaia.html>) references to Gaia in classical literature and art

Uranus

Uranus	
<div></div> <p>Aion-Uranus with Terra (Greek Gaia) on mosaic</p>	
Primordial Being of the Sky	
Abode	Sky
Consort	Gaia
Parents	Gaia or Aether and Gaia or Aether and Hemera or Nyx or Chronos ^[1]
Siblings	Pontus and The Ourea
Children	The Titans, The Cyclopes, Meliae, The Furies, The Gigantes, Hecatonchires and Aphrodite ^[2]
Roman equivalent	Caelus

Uranus ( /ˈjʊərənəs/ or /ʃʊˈreɪnəs/; Ancient Greek Οὐρανός, *Ouranos* meaning "sky" or "heaven") was the primal Greek god personifying the sky. His equivalent in Roman mythology was Caelus. In Ancient Greek literature, Uranus or **Father Sky** was the son and husband of Gaia, Mother Earth. According to Hesiod's *Theogony*, Uranus was conceived by Gaia alone, but other sources cite Aether as his father.^[3] Uranus and Gaia were the parents of the first generation of Titans, and the ancestors of most of the Greek gods, but no cult addressed directly to Uranus survived into Classical times,^[4] and Uranus does not appear among the usual themes of Greek painted pottery. Elemental Earth, Sky and Styx might be joined, however, in a solemn invocation in Homeric epic.^[5]

Etymology

The most probable etymology is from the basic Proto-Greek form **(F)orsanój* (worsanos) derived from the noun **(F)orsó* (*worso*, Sanskr.: *varsa* "rain"). The relative Proto-Indo-European language root is **ers* "to moisten, to drip" (Sanskr.: *varsati* "to rain"), which is connected with the Greek *ourów* (Latin:"hourê", Engl.: "urinate", Comp. Sanskr.: *var* "water")^[6] therefore Ouranos is the "rainmaker" or the "fertilizer". Another possible etymology is "the one standing high in order" (Sanskr.: *vars-man*: height, lit. *virus*: upper, highest seat). The identification with the Vedic Varuna, god of the sky and waters, is uncertain.^[7] It is also possible that the name is derived from the PIE root **wel*: to cover, enclose (Varuna, Veles).^[8] or **wer*: to cover, shut.^[9]

Genealogy

Most Greeks considered Uranus to be primordial, and gave him no parentage, believing him to have been born from Chaos, the primal form of the universe. However, in *Theogony*, Hesiod claims Uranus to be the offspring of Gaia, the earth goddess.^[10] Alcman and Callimachus elaborate that Uranus was fathered by Aether, the god of heavenly light and the upper air.^[11] Under the influence of the philosophers, Cicero, in *De Natura Deorum* ("Concerning the Nature of the Gods"), claims that he was the offspring of the ancient gods Aether and Hemera, Air and Day. According to the Orphic Hymns, Uranus was the son of Nyx, the personification of night.

Creation myth

Greek mythology

In the Olympian creation myth, as Hesiod tells it in the *Theogony*,^[11] Uranus came every night to cover the earth and mate with Gaia, but he hated the children she bore him. Hesiod named their first six sons and six daughters the Titans, the three one-hundred-armed giants the Hekatonkheires, and the one-eyed giants the Cyclopes.



The Castration of Uranus: fresco by Giorgio Vasari and Cristofano Gherardi, c. 1560
(Sala di Cosimo I, Palazzo Vecchio)

Uranus imprisoned Gaia's youngest children in Tartarus, deep within Earth, where they caused pain to Gaia. She shaped a great flint-bladed sickle and asked her sons to castrate Uranus. Only Cronus, youngest and most ambitious of the Titans, was willing: he ambushed his father and castrated him, casting the severed testicles into the sea.

For this fearful deed, Uranus called his sons Titanes Theoi, or "Straining Gods."^[12] From the blood that spilled from Uranus onto the Earth came forth the Gigantes, the Erinyes (the avenging Furies), the Meliae (the ash-tree nymphs), and, according to some, the Telchines.

From the genitals in the sea came forth Aphrodite. The learned Alexandrian poet Callimachus^[13] reported that the bloodied sickle had been buried in the earth at Zancle in Sicily, but the Romanized Greek traveller Pausanias was informed that the sickle had been thrown into the sea from the cape near Bolina, not far from Argyra on the coast of Achaea, whereas the historian Timaeus located the sickle at Corcyra;^[14] Corcyrans claimed to be descendants of the wholly legendary Phaeacia visited by Odysseus, and by circa 500 BCE one Greek mythographer, Acusilaus, was claiming that the Phaeacians had sprung from the very blood of Uranus' castration.^[15]

After Uranus was deposed, Cronus re-imprisoned the Hekatonkheires and Cyclopes in Tartarus. Uranus and Gaia then prophesied that Cronus in turn was destined to be overthrown by his own son, and so the Titan attempted to avoid this fate by devouring his young. Zeus, through deception by his mother Rhea, avoided this fate.

These ancient myths of distant origins were not expressed in cults among the Hellenes.^[16] The function of Uranus was as the vanquished god of an elder time, before real time began.

After his castration, the Sky came no more to cover the Earth at night, but held to its place, and "the original begetting came to an end" (Kerényi). Uranus was scarcely regarded as anthropomorphic, aside from the genitalia in the castration myth. He was simply the sky, which was conceived by the ancients as an overarching dome or roof of bronze, held in place (or turned on an axis) by the Titan Atlas. In formulaic expressions in the Homeric poems *ouranos* is sometimes an alternative to Olympus as the collective home of the gods; an obvious occurrence would be the moment in *Iliad* 1.495, when Thetis rises from the sea to plead with Zeus: "and early in the morning she rose up to greet Ouranos-and-Olympus and she found the son of Kronos ..."

William Sale remarks that "... 'Olympus' is almost always used of [the home of the Olympian gods], but *ouranos* often refers to the natural sky above us without any suggestion that the gods, collectively live there".^[17] Sale concluded that the earlier seat of the gods was the actual Mount Olympus, from which the epic tradition by the time of Homer had transported them to the sky, *ouranos*. By the sixth century, when a "heavenly Aphrodite" (Urania) was to be distinguished from the "common Aphrodite of the people", *ouranos* signifies purely the celestial sphere itself.

Hurrian mythology

The Greek creation myth is similar to the Hurrian creation myth. In Hurrian religion Anu is the sky god. His son Kumarbis bit off his genitals and spat out three deities, one of whom, Teshub, later deposed Kumarbis.^[18] In Sumerian mythology and later for Assyrians and Babylonians, Anu is the sky god and represented law and order.

It is possible that Uranus was originally an Indo-European god, to be identified with the Vedic *Váruṇa*, the supreme keeper of order who later became the god of oceans and rivers, as suggested by Georges Dumézil,^[19] following hints in Émile Durkheim, *The Elementary Forms of Religious Life* (1912).^[20] Another possibility is that the Iranian supreme God Ahura Mazda is a development of the Indo-Iranian **vouruna*-**mitra*. Therefore this divinity has also the qualities of Mitra, which is the god of the falling rain.^[21]

Uranus and *Váruṇa*

Uranus is connected with the night sky, and *Váruṇa* is the god of the sky and the celestial ocean, which is connected with the Milky Way. His daughter Lakshmi is said to have arisen from an ocean of milk, a myth similar to the myth of Aphrodite. Both Lakshmi and Aphrodite are associated with the planet Venus.

Georges Dumézil made a cautious case for the identity of Uranus and Vedic *Váruṇa* at the earliest Indo-European cultural level.^[22] Dumézil's identification of mythic elements shared by the two figures, relying to a great extent on linguistic interpretation, but not positing a common origin, was taken up by Robert Graves and others. The identification of the name *Ouranos* with the Hindu *Váruṇa*, based in part on a posited PIE root **-ǵer* with a sense of "binding"—ancient king god *Váruṇa* binds the wicked, ancient king god Uranus binds the Cyclopes—is widely rejected by those who find the most probable etymology is from Proto-Greek **(F)orsanóǵ* (worsanos) from a PIE root **ers* "to moisten, to drip" (referring to the rain).

Cultural context of flint

Greek deities series	
<ul style="list-style-type: none">Titans and OlympiansAquatic deitiesPersonified conceptsOther deities	
Primordial deities	
<ul style="list-style-type: none">ChaosAetherGaiaUranus	<ul style="list-style-type: none">ErosErebusNyxTartarus
Chthonic deities	
Hades and Persephone, Gaia, Demeter, Hecate, Iacchus, Trophonius, Triptolemus, Erinyes	

The detail of the sickle's being flint rather than bronze or even iron was retained by Greek mythographers (though neglected by Roman ones). Knapped flints as cutting edges were set in wooden or bone sickles in the late Neolithic, before the onset of the Bronze Age. Such sickles may have survived latest in ritual contexts where metal was taboo, but the detail, which was retained by classical Greeks, suggests the antiquity of the mytheme.

Planet Uranus

The ancient Greeks and Romans knew of only five 'wandering stars' (Greek: *πλανήται*, *planētai*): Mercury, Venus, Mars, Jupiter, and Saturn. Following the discovery of a sixth planet in the 18th century, the name *Uranus* was chosen as the logical addition to the series: for Mars (*Ares* in Greek) was the son of Jupiter, Jupiter (*Zeus* in Greek) the son of Saturn, and Saturn (*Cronus* in Greek) the son of Uranus. What is anomalous is that, while the others take Roman names, *Uranus* is a name derived from Greek in contrast to the Roman Caelus.

Consorts and children

All the offspring of Uranus are fathered upon Gaia, save Aphrodite and the Erinyes, born when Cronus castrated him and cast his severed genitalia into the sea (*Thalassa*).

1. Cyclopes, one-eyed giants
 1. Brontes
 2. Steropes
 3. Arges
 2. Hekatonkheires, hundred-handed, fifty-headed giants
 1. Briares
 2. Cottus
 3. Gyges
 3. Titans, the elder gods
 1. Crius
 2. Coeus
 3. Cronus
 4. Oceanus
 5. Hyperion
 6. Iapetus
 7. Mnemosyne
 8. Phoebe
 9. Rhea
 10. Tethys
 11. Theia
 12. Themis
 4. Erinyes, the three Furies
 1. Alecto
 2. Megaera
 3. Tisiphone
 5. Gigantes, the giants
 1. Alcyoneus
 2. Athos
 3. Clytias
 4. Enceladus
-

5. Echion
6. Meliae, the ash-tree nymphs
7. Aphrodite (according to Hesiod)

Genealogy of the Olympians in Greek mythology

		Ouranos	Gaia		
Oceanus	Hyperion	Coeus	Crius	Iapetus	Mnemosyne
Cronus	Rhea	Tethys	Theia	Phoebe	Themis
Zeus	Hera	Hestia	Demeter	Hades	Poseidon
Ares	Hephaestus	Hebe	Eileithyia	Enyo	Eris
	Metis	Maia	Leto	Semele	
Aphrodite	Athena	Hermes	Apollo	Artemis	Dionysus

Notes

- [1] "URANUS : Greek protogenos god of the sky ; mythology ; pictures : OURANOS" (<http://www.theoi.com/Protogenos/Ouranos.html>). Theoi.com. .
- [2] According to most myths but others say that was the daughter of sex Zeus and a goddess named Dione daughter of Epimetheus and Pandora.
- [3] "AETHER: Greek protogenos god of upper air & light ; mythology : AETHER" (<http://www.theoi.com/Protogenos/Aither.html>). Theoi.com. .
- [4] "We did not regard them as being in any way worthy of worship," Karl Kerényi, speaking for the ancient Greeks, said of the Titans (Kerényi, *The Gods of the Greeks*, 1951:20); "with the single exception, perhaps, of Cronos; and with the exception, also, of Helios."
- [5] As at *Iliad* xv.36f and *Odyssey* v.184f.
- [6] urine Online Etymology Dictionary (<http://www.etymonline.com/index.php?term=urine>)
- [7] Frisk.Griechisches Etymologisches Woerterbuch Ouranos (<http://www.ieed.nl/cgi-bin/response.cgi?root=leiden&morpho=0&basename=\data\ie\frisk+&first=4441>)
- [8] *The American heritage dictionary*.(PIE roots *wel)
- [9] wer Online Etymology Dictionary (<http://www.etymonline.com/index.php?search=weir&searchmode=none>)
- [10] Hesiod, *Theogony* 126 ff. (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0130:card=104>),
- [11] Hesiod, *Theogony* 133 ff. (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0130:card=104>),
- [12] Modern etymology suggests that the linguistic origin of Τῑτᾱνες lies on the pre-Greek level.
- [13] Callimachus, *Aitia* ("On Origins"), from book II, fragment 43, discussed by Robin Lane Fox, *Travelling Heroes In the Epic Age of Homer* 2008, p. 270ff; Fox notes that Zancle was founded in the 8th century.
- [14] Reported by the scholiast on Apollonius of Rhodes' *Argonautica*, 4.984, noted in Fox 2008, p. 274 note 36.
- [15] Acusilaus, in *FrGH* vol. 2, fragment 4, noted by Fox, p. 274, note 37
- [16] Kerényi 1951, p. 20.
- [17] Sale, William Merritt (1984). "Homeric Olympus and its formulae". *American Journal of Philology* **105** (1): 1–28 [p. 3]. JSTOR 294622.
- [18] Guterbock, Hans Gustav. "Hittite Religion" in *Forgotten Religions including some Primitive Religions* ed. Vergilius Firm. NY Philadelphia Library 1950: 88f.103f.
- [19] Dumézil, *Ouranos-Váruna: étude de mythologie comparée indo-européenne*, 1934.
- [20] The Durkheim connection was noted by Arnoldo Momigliano, "Georges Dumezil and the Trifunctional Approach to Roman Civilization", *History and Theory*, 1984; a link between Uranus and Varuna was suggested as early as 1824 by Albrecht Weber, *Modern investigations on ancient India: A lecture delivered in Berlin March 4, 1824*, 1857.

[21] According to Dumézil Varuna is the god of "masses of water", while falling rain is rather related to Mitra.

[22] Dumézil, *Ouranos-Várana: Étude de mythologie comparée indo-européenne* (Paris: Maisonneuve 1934).

References

- Kerenyi, Carl, 1951. *The Gods of the Greeks*
- Graves, Robert, revised edition, 1960. *The Greek Myths*.
- Hesiod, *Theogony*, in *The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White*, Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.
- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "U'ranus" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=U:entry+group=11:entry=uranus-bio-1>)

External links

- Theoi Project, Ouranos (<http://www.theoi.com/Protogenos/Ouranos.html>) references to Uranus in classical literature
- Greek Mythology Link, Uranus (<http://www.maicar.com/GML/Uranus.html>) summary of Uranus myth

Hemera

Greek deities series	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Personified concepts	
Other deities	
Primordial deities	
• Aether	• Hemera
• Ananke	• Nyx
• Chaos	• Phanes
• Chronos	• Pontus
• Erebus	• Tartarus
• Eros	• Thalassa
• Gaia	• Uranus

In Greek mythology **Hemera** (Ancient Greek: Ἥμέρα, "day", pronounced [hɛːméra]) was the personification of day and one of the Greek primordial deities. She is the goddess of the daytime and, according to Hesiod, the daughter of Erebus and Nyx (the goddess of night).^[1] Hemera is remarked upon in Cicero's *De Natura Deorum*, where it is logically determined that *Dies* (Hemera) must be a god, if Uranus is a god.^[2] The poet Bacchylides states that Nyx and Chronos are the parents, but Hyginus in his preface to the *Fabulae* mentions Chaos as the mother/father and Nyx as her sister.

She was the female counterpart of her brother and consort, Aether (Light), but neither of them figured actively in myth or cult. Hyginus lists their children as Uranus, Gaia, and Thalassa (the primordial sea goddess), while Hesiod only lists Thalassa as their child.

According to Hesiod's *Theogony*, Hemera left Tartarus just as Nyx entered it; when Hemera returned, Nyx left:^[3]

"Nyx and Hemera draw near and greet one another as they pass the great threshold of bronze: and while the one is about to go down into the house, the other comes out at the door."

Pausanias seems to confuse her with Eos when saying that she carried Cephalus away. Pausanias makes this identification with Eos upon looking at the tiling of the royal portico in Athens, where the myth of Eos and Kephalos is illustrated. He makes this identification again at Amyklai and at Olympia, upon looking at statues and illustrations where Eos (Hemera) is present.

References

[1] Hesiod. *Theogony*, 124-125.

[2] Cicero. *De Natura Deorum*, 3.17.

[3] Hesiod. *Theogony*, 744.

External links

- Theoi Project - Hemera (<http://www.theoi.com/Protogenos/Hemera.html>)

Chronos



Chronos, sleeping on the grave of Georg Wolff, a merchant

Greek deities series	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Personified concepts	
Other deities	
Primordial deities	
• Aether	• Hemera
• Ananke	• Nyx
• Chaos	• Phanes
• Chronos	• Pontus
• Erebus	• Tartarus
• Eros	• Thalassa
• Gaia	• Uranus

Chronos (Ancient Greek: Χρόνος, "time," also transliterated as *Khronos* or Latinized as **Chronus**) is the personification of Time in pre-Socratic philosophy and later literature.

Chronos was imagined as a god, serpentine in form, with three heads—those of a man, a bull, and a lion. He and his consort, serpentine Ananke (Inevitability), circled the primal world egg in their coils and split it apart to form the ordered universe of earth, sea and sky. He is not to be confused with the Titan Cronus.

He was depicted in Greco-Roman mosaics as a man turning the Zodiac Wheel. Chronos, however, might also be contrasted with the deity Aion as Eternal Time^[1] (see aeon).

Chronos is usually portrayed through an old, wise man with a long, grey beard, such as "Father Time". Some of the current English words whose etymological root is *khronos/chronos* include chronology, chronometer, chronic, anachronism, and chronicle.

Mythical cosmogonies

In the Orphic cosmogony the unageing Chronos produced Aether and Chaos, and made a silvery egg in the divine Aether. It produced the hermaphroditic god Phanes, who gave birth to the first generation of gods and is the ultimate creator of the cosmos.

Pherecydes of Syros in his lost *Heptamychos (the seven recesses)*, around 6th century BC, claimed that there were three eternal principles: *Chronos*, *Zas* (Zeus) and *Chthonie* (the chthonic). The semen of Chronos was placed in the recesses and produced the first generation of gods.^[2]

In popular culture

- In the DC Comics universe, Chronos is a super-villain identity, assumed by a few different individuals.
- In an episode of Johnny Bravo, Johnny meets a bear living in a cave filled with various clocks, who calls himself "Chronos, Master of Time".
- In the video game, *Heroes of Newerth*, Chronos is an Hellbourne Agility type Hero who has the power to manipulate time, and has skills that can make him one of the most powerful, dangerous and elusive heroes in the game.
- Several episodes of *The Mask: The Animated Series* feature the Mask going up against a time-travelling mad scientist, Dr. Amelia Chronos.
- In season 7, episode 12 of the TV series Supernatural, Dean goes back in time to 1944 and hunts Chronos with the famous Eliot Ness.
- In the Disney's short movie "Destino", Chronos is portrayed falling in love with a mortal woman.^[3]
- In Sailor Moon, Chronos is Sailor Pluto's father.
- In *Persona 2: Innocent Sin*, Chronos is Jun Kurosu's Ultimate Persona.

References

[1] Doro Levi, "Aion," *Hesperia* 13.4 (1944), p. 274.

[2] G.S.Kirk,J.E.Raven and M.Schofield (2003). *The Presocratic Philosophers* (<http://www.books.google.com/books?id=kFpd86J8PLsC&printsec>). Cambridge University Press. pp. 24, 56. .

[3] "Destino" by disney and Dali: <http://www.youtube.com/watch?v=1GFkN4deuZU>

Erebus

Greek deities series	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Personified concepts	
Other deities	
Primordial deities	
• Aether	• Hemera
• Ananke	• Nyx
• Chaos	• Phanes
• Chronos	• Pontus
• Erebus	• Tartarus
• Eros	• Thalassa
• Gaia	• Uranus

In Greek mythology, **Erebus** (Ἔρεβος /ˈɛrəbəs/), also **Erebos** (Ancient Greek: Ἔρεβος, "deep darkness, shadow"), was often conceived as a primordial deity, representing the personification of darkness; for instance, Hesiod's *Theogony* places him as one of the first five beings to come into existence from Chaos. Erebus features little in Greek mythological tradition and literature, but is said to have fathered several other deities by Nyx; depending on the source of the mythology, this union includes Aether, Hemera, the Hesperides, Hypnos, the Moirai, Geras, Styx, and Thanatos.

In Greek literature the name Erebus is also used to refer to a region of the Underworld where the dead had to pass immediately after dying, and is sometimes used interchangeably with Tartarus.^{[1][2][3][4][5]}

Etymology

The perceived meaning of *Erebus* is "darkness"; the first recorded instance of it was "place of darkness between earth and Hades". Hebrew עֶרֶב (*ʿerev*) 'sunset, evening' is sometimes cited as a source.^{[1][6]} However, an Indo-European origin, at least for the name Ἔρεβος itself, is likelier

Classical literature

According to the Greek oral poet Hesiod's *Theogony*, Erebus is the offspring of Chaos, and brother to Nyx.

From Chaos came forth Erebus and black Night; but of Night were born Aether and Day, whom she conceived and bore from union in love with Erebus.

— Hesiod,*Theogony* (120-125)^[7]

The Roman writer Hyginus, in his *Fabulae* described Erebus as the father of Geras the god of old age.^[8]

In William Shakespeare's, *The Cronicle History of Henry the Fifth*, one of Henry's soldiers, Pistol directs his anger towards Mistress Dorothy:

I 'll see her damned first; to Pluto's damned lake, by this hand, to the infernal deep, with Erebus and tortures vile also. Hold hook and line, say I. Down, down, dogs! down, faitors! Have we not Hiren here?

— Shakespeare, *King Henry IV* (2.4)^[9]

Use as a name

Real world

- Mount Erebus is the second highest volcano in Antarctica, located on Ross Island.
- *Erebus* and *Terror* were the two ships of the ill-fated Franklin Expedition, which in 1845 sought a Northwest passage through the Canadian arctic.
- Erebus is the name of the world's largest walk-through haunted attraction, located in Pontiac, Michigan.^[10]

Literature

- William Wordsworth, in the "Prospectus" (written between 1798 and 1800) to *The Excursion* (published 1814), composed the following lines:

"Not Chaos, not
The darkest pit of lowest Erebus,
Nor aught of blinder vacancy, scooped out
By help of dreams—can breed such fear and awe
As fall upon us often when we look
Into our Minds, into the Mind of Man—
My Haunt, and the main region of my song."^{[11][12]}

Mysticism

- Erebus is mentioned in *The Book of the New Sun* by Gene Wolfe.
- Erebus is also mentioned in *The House of Night* to be the goddess Nyx's consort, the father of the love god Eros.

Fiction

- Erebus is the name of a planet in the Stargate universe.
- Erebus is the name of the Patrol Boat in *Apocalypse Now*.
- Erebus is the highest form of armor for the Heretic class in the MMORPG *Battle of the Immortals*.
- Erebus Armor could be won in Lemuria in *Golden Sun: The Lost Age*
- In the *Warhammer 40,000 Horus Heresy* Novel Series, Erebus is the name of the first Chaplain of the Word Bearers legion. He is responsible for Horus' damnation to Chaos and the resulting civil war against the Emperor of Mankind.
- In the MMORPG *EVE Online*, the Erebus is the name of the Gallente race's Titan-class capital ship, one of the four largest vessels in the game.
- Erebus is the final boss of "The Answer" in *Shin Megami Tensei: Persona 3 FES*
- In *The Lightning Thief*, Erebus is mentioned on the Underworld entrance, an entrance which, as Percy Jackson describes it, is a cross between airport security and the New Jersey Turnpike.
- In *The House Of Night* series Erebus is named as Nyx's consort. Later in the series the school is tricked into believing Kalona is Erebus reborn from earth.
- A secret society of vampires called The House of Erebus was depicted in the film *Blade*
- "The Scroll of Erebus", an obscure vampire bible, depicted in the film *Blade*, it prophesied the arrival of a vampire messiah
- Erebus is used as a name given by the Player Character of *AdventureQuest* to a major villain who had yet to be named.
- In the video game, *God of War III*, the player must pass the three Trials of Erebus.
- Erebus is the name given to the fictional world in the *Civilization IV* mod: *Fall from Heaven*


Other

- Erebus is also the name of a song from The Amenta's first full-length album Occusus.
- Erebus is the name of the artist behind the musical project Spleen from Serbia.

References

- [1] Elizabeth, Alice (1896). *The Sources of Spenser's Classical Mythology* (<http://books.google.com/books?id=5g1LAAAAIAAJ&printsec=frontcover&cad=0#v=onepage&q&f=false>). New York: Silver, Burdett and Company. pp. 52, 55. .
- [2] Morford, Mark P. O. (1999). *Classical Mythology: Sixth Edition*. New York: Oxford University Press US. pp. 36, 84, 253, 263, 271. ISBN 0-19-514338-8, 9780195143386.
- [3] Peck, Harry Thurston (1897). *Harper's Dictionary of Classical Literature and Antiquities, Volume 1* (<http://books.google.com/books?id=RacKAAAAIAAJ&printsec=frontcover&cad=0#v=onepage&q&f=false>). New York: Harper. pp. 620. .
- [4] Rengel, Marian (2009). *Greek and Roman Mythology A to Z*. Infobase Publishing. pp. 51. ISBN 1-60413-412-7, 9781604134124.
- [5] Turner, Patricia (2001). *Dictionary of Ancient Deities*. Oxford University Press. pp. 170. ISBN 0-19-514504-6, 9780195145045.
- [6] Harper, Douglas. "Online Etymology Dictionary: Erebus" (<http://www.etymonline.com/index.php?search=erebus&searchmode=none>). . Retrieved 1 July 2011.
- [7] Evelyn-White, Hugh G. (1914). *The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White* (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0130:card=104>). Cambridge: Harvard University Press. .
- [8] Atsma, Aaron. "Hyginus, Fabulae 1-49" (<http://www.theoi.com/Text/HyginusFabulae1.html#Preface>). Theoi E-Texts Library. . Retrieved 1 July 2011.
- [9] Clark, W. G.. "William Shakespeare, King Henry IV., Part II" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.03.0042:act=2:scene=4>). *The Perseus Digital Library Project*. . Retrieved 1 July 2011.
- [10] "Erebus haunted house grows in Pontiac, starts Halloween theme downtown" (<http://www.metromodemedia.com/devnews/erebuspontiac0040.aspx>). MetroMode. October 1., 2007. . Retrieved June 6, 2009.
- [11] Quoted at Hartman, p. 14.
- [12] Wordsworth, William (1853). *The Excursion: A Poem* (http://books.google.co.uk/books?id=R8UPv8fRGvYC&dq=william+wordsworth+the+excursion&printsec=frontcover&source=bl&ots=Gp04GpJs6_&sig=xJb-3BhJ5WtXqQUcAN1C8_DnIHc&hl=en&ei=YdEsSrbGEKW6jAeD_IyICw&sa=X&oi=book_result&ct=result&resnum=2#PPR10,M1). London: Edward Moxon. p. x (Preface). .

Nyx

Nyx	
 <p><i>La Nuit</i> by William-Adolphe Bouguereau (1883)</p>	
Consort	Erebus
Parents	Chaos
Siblings	Erebus, Gaia, Tartarus and Eros ^[1]
Children	see below

Nyx (Νύξ, "night") – **Nox** in Latin translation – is the Greek goddess of the night. A shadowy figure, Nyx stood at or near the beginning of creation, and was the mother of personified gods such as Hypnos (sleep) and Thánatos (death). Her appearances in mythology are sparse, but reveal her as a figure of exceptional power and beauty. She is

found in the shadows of the world and only ever seen in glimpses.

Mythology and literature

Hesiod

In Hesiod's *Theogony*, Nyx is born of Chaos; her offspring are many, and telling. With Erebus the deity of shadow and darkness, Nyx gives birth to Aether (atmosphere) and Hemera (day). Later, on her own, Nyx gives birth to Momus (blame), Moros (doom), Thanatos (death), Hypnos (sleep), the Oneiroi (dreams), the Hesperides, the Keres and Moirai (Fates), Nemesis (retribution), Apate (deception), Philotes (friendship), Geras (age), and Eris (strife).

In his description of Tartarus, Hesiod says further that Hemera (day), who is Nyx's daughter, left Tartarus just as Nyx entered it; when Hemera returned, Nyx left. This mirrors the portrayal of Ratri (night) in the Rigveda, where she works in close cooperation but also tension with her sister Ushas (dawn).

Homer

Greek deities series	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Personified concepts	
Other deities	
Primordial deities	
• Aether	• Hemera
• Ananke	• Nyx
• Chaos	• Phanes
• Chronos	• Pontus
• Erebus	• Tartarus
• Eros	• Thalassa
• Gaia	• Uranus

At *Iliad* 14.249–61, Hypnos, the minor god of sleep, reminds Hera of an old favor after she asks him to put Zeus to sleep. He had once before put Zeus to sleep at the bidding of Hera, allowing her to cause Heracles (who was returning by sea from Laomedon's Troy) great misfortune. Zeus was furious and would have smitten Hypnos into the sea if he had not fled to Nyx, his mother, in fear. Homer goes on to say that Zeus, fearing to anger Nyx, held his fury at bay, and in this way Hypnos escaped the wrath of Zeus. He disturbed Zeus only a few times after that always fearing Zeus and running back to his mother Nyx, who would have confronted Zeus with a maternal fury.

Others

Nyx took on an even more important role in several fragmentary poems attributed to Orpheus. In them, Nyx, rather than Chaos, is the first principle. Nyx occupies a cave or adyton, in which she gives oracles. Cronus – who is chained within, asleep and drunk on honey – dreams and prophesies. Outside the cave,Adrasteia clashes cymbals and beats upon her tympanon, moving the entire universe in an ecstatic dance to the rhythm of Nyx's chanting. Phanes – the strange, monstrous, hermaphrodite Orphic demiurge – was the child or father of Nyx. Nyx is also the first principle in the opening chorus of Aristophanes' *The Birds*, which may be Orphic in inspiration. Here she is also the mother of Eros.

The theme of Nyx's cave or mansion, beyond the ocean (as in Hesiod) or somewhere at the edge of the cosmos (as in later Orphism) may be echoed in the philosophical poem of Parmenides. The classical scholar Walter Burkert has speculated that the house of the goddess to which the philosopher is transported is the palace of Nyx; this hypothesis, however, must remain tentative.

For other mythical aspects connected with Nyx, see Chaos (cosmogony) and Cosmogony and cosmology.

Nyx in society

Cults

In Greece, Nyx is only rarely the focus of cults. According to Pausanias, she had an oracle on the acropolis at Megara.^[2]

More often, Nyx lurks in the background of other cults. Thus there was a statue called "Nyx" in the Temple of Artemis at Ephesus.^[3] The Spartans had a cult of Sleep and Death, conceived of as twins.^[4] Cult titles composed of compounds of *nyx-* are attested for several gods, most notably Dionysus *Nyktelios* "nocturnal"^[5] and Aphrodite *Philopannyx* "who loves the whole night".^[6]

Astronomy

In 1997, the International Astronomical Union approved the name Nyx for a mons (mountain/peak) feature on the planet Venus. Nyx Mons is located at latitude 30° North and longitude 48.5° East on the Venusian surface. Its diameter is 875 km.

On June 21, 2006, the International Astronomical Union renamed one of Pluto's recently discovered moons (S/2005 P 2) to Nix, in honor of Nyx. The name was spelled with an "i" instead of a "y", to avoid conflict with the asteroid 3908 Nyx.

Children

By Erebus, the primeval Darkness:

- Aether (light)
- Charon (of keen gaze)
- Epiphron (Prudence, shrewdness, thoughtfulness and carefulness)
- Hemera (Day)
- Hypnos (Sleep): father, with Pasithea, of Phantasos (dreams)
- Moros (Doom)
- Nemesis (Retribution)
- Thanatos (Death)
- Morpheus (Dreams)



Nyx, as represented in the 10th-century Paris Psalter at the side of the Prophet Isaiah

By parthenogenesis:

- Achlys (Death Mist)^[7]
 - Apate (Deceit)
 - Erinyes (The Furies)
 - Eris (Strife or Spite)
 - Geras (Old Age)
 - Hesperides (Sunset goddesses)
 - Keres (Fates of Death)
 - Moirai (The Fates)
 - Momus (Blame, Mockery, Gaiety)
 - Oizys (Misery)
 - Oneiroi (the Tribe of Dreams)
 - Phanes (In varying accounts, Phanes is the father, brother, husband, or son of Nyx)
 - Philotes (Pleasure of love, Friendship)
 - Phobeter (or according to Cicero, by Erebus; also known as Ikelos)
-

By Uranus:

- Lyssa (Madness)

Notes

- [1] Eros is also mentioned as the son of Aphrodite and Ares.
- [2] Pausanias 1.40.1).
- [3] Pausanias, 10.38.6 (<http://www.perseus.tufts.edu/hopper/text?doc=Paus.10.38.6&lang=original>), trans. Jones and Ormerod, 1918, from perseus.org.
- [4] Pausanias 3.18.1.
- [5] Pausanias 1.40.6)
- [6] Orphic Hymn 55.
- [7] Akhlys (<http://www.theoi.com/Daimon/Akhlys.html>): "Nowhere stated, though probable"

References

- Aristophanes, *The Birds*
 - Grimal, Pierre, *The Dictionary of Classical Mythology* (http://books.google.com/books?id=iOx6de8LUNAC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false), Wiley-Blackwell, 1996, ISBN 978-0-631-20102-1. "Nyx" p. 314 (http://books.google.com/books?id=iOx6de8LUNAC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q=Nyx&f=false)
 - Hesiod, *Theogony*.
 - Otto Kern ed., *Orphicorum Fragmenta*.
 - Pausanias, *Descriptions of Greece*.
 - Simmons, *Olympos*.
 - Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Nyx" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=N:entry+group=13:entry=nyx-bio-1>)
-

External links

- "Nyx" from Theoi.com (<http://www.theoi.com/Protogenos/Nyx.html>)

Ophion

Greek deities series	
Primordial deities	
Titans and Olympians	
Chthonic deities	
Personified concepts	
Other deities	
Aquatic deities	
• Amphitrite	• Ophion
• Ceto	• Phorcys
• Glaucus	• Pontus
• Naiades	• Poseidon
• Nereides	• Proteus
• Nereus	• Tethys
• Oceanides	• Thetis
• Oceanus	• Triton

In some versions of Greek mythology, **Ophion** (Ὠφίων "serpent"; *gen.*: Ὠφίωνος), also called **Ophioneus** (Ὠφιονεύς) ruled the world with Eurynome before the two of them were cast down by Cronus and Rhea.

Sources

Pherecydes of Syros's *Heptamychia* is the first attested mention of Ophion.

The story was apparently popular in Orphic poetry, of which only fragments survive.

Apollonius of Rhodes in his *Argonautica* (1.495f) summarizes a song of Orpheus:

He sang how the earth, the heaven and the sea, once mingled together in one form, after deadly strife were separated each from other; and how the stars and the moon and the paths of the sun ever keep their fixed place in the sky; and how the mountains rose, and how the resounding rivers with their nymphs came into being and all creeping things. And he sang how first of all Ophion and Eurynome, daughter of Oceanus, held the sway of snowy Olympus, and how through strength of arm one yielded his prerogative to Cronos and the other to Rhea, and how they fell into the waves of Oceanus; but the other two meanwhile ruled over the blessed Titan-gods, while Zeus, still a child and with the thoughts of a child, dwelt in the Dictaeon cave; and the earthborn Cyclopes had not yet armed him with the bolt, with thunder and lightning; for these things give renown to Zeus.

Lycophron (1191) relates that Zeus' mother, that is Rhea, is skilled in wrestling, having cast the former queen Eurynome into Tartarus.

Nonnus in his *Dionysiaca* has Hera say (8.158f):

I will go to the uttermost bounds of Oceanus and share the hearth of primeval Tethys; thence I will pass to the house of Harmonia and abide with Ophion.

Harmonia here is probably an error in the text for *Eurynome*. Ophion is mentioned again by Nonnus (12.43):

Beside the oracular wall she saw the first tablet, old as the infinite past, containing all the things in one: upon it was all that Ophion lord paramount had done, all that ancient Cronus accomplished.

We also have fragments of the writings of the early philosopher Pherecydes of Syros (6th century BCE) who devised a myth or legend in which powers known as Zas and Chronos 'Time' and Chthonie 'Of the Earth' existed from the beginning and in which Chronos creates the universe. Some fragments of this work mention a birth of Ophioneus and a battle of the gods between Cronus (not Chronos) on one side and Ophioneus and his children on the other in which an agreement is made that whoever pushes the other side into *Ogenos* will lose and the winner will hold heaven.

Eusebius of Caesarea in his *Praeparatio Evangelica* (1.10) cites Philo of Byblos as declaring that Pherecydes took Ophion and the Ophionidae from the Phoenicians.

Interpretations

Further information: Pelasgian creation myth

Robert Graves in his book *The Greek Myths* imaginatively reconstructs a Pelasgian creation myth involving Ophion as a serpent created by a supreme goddess called Eurynome dancing on the waves. She is fertilized by the serpent and in the form of a dove lays an egg on the waters about which Ophion entwines until it hatches and the world issues forth. Then Ophion and Eurynome dwell on Mt. Olympus until Ophion's boasting leads Eurynome to banish him to the darkness below the earth.



Tartarus



Persephone supervising Sisyphus in the Underworld, Attis black-figure amphora, ca. 530 BC.

Greek deities series	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Personified concepts	
Other deities	
Primordial deities	
• Aether	• Hemera
• Ananke	• Nyx
• Chaos	• Phanes
• Chronos	• Pontus
• Erebus	• Tartarus
• Eros	• Thalassa
• Gaia	• Uranus

In classic mythology, below Uranus (sky), Gaia (earth), and Pontus (sea) is **Tartarus**, or **Tartaros** (Greek: Τάρταρος, from τάρταρον "tartar encrusting the sides of casks"). It is a deep, gloomy place, a pit, or an abyss used as a dungeon of torment and suffering that resides beneath the underworld. In the *Gorgias*, Plato (c. 400 BC) wrote that souls were judged after death and those who received punishment were sent to Tartarus.

Like other primal entities (such as the earth and time), Tartarus is also a primordial force or deity.

Tartarus was used as a prison for the worst of villains including Cronus and the other Titans who were thrown in by Zeus. Uranus also threw his own children into Tartarus because he feared they might overthrow him. These mishaps included the "hundred-handed-ones", the "cyclops" and the "giants".

Greek mythology

In Greek mythology, Tartarus is both a deity and a place in the underworld. In ancient Orphic sources and in the mystery schools, Tartarus is also the unbounded first-existing entity from which the Light and the cosmos are born.

In the Greek poet Hesiod's *Theogony*, c. 700 BC, the deity Tartarus was the third force to manifest in the yawning void of Chaos.

As for the place, Hesiod asserts that a bronze anvil falling from heaven would fall 9 days before it reached the Earth. The anvil would take nine more days to fall from Earth to Tartarus. In *The Iliad* (c. 700 BC), Zeus asserts that Tartarus is "as far beneath Hades as heaven is high above the earth." It is one of the primordial objects that sprung from Chaos, along with Gaia (Earth) and Eros (desire).

While, according to Greek mythology, The Realm of Hades is the place of the dead, Tartarus also has a number of inhabitants. When Cronus came to power as the King of the Titans, he imprisoned the Cyclopes in Tartarus and set the monster Campe as its guard. Some myths also say he imprisoned the three Hecatonchires (giants with fifty heads and one hundred arms). Zeus killed Campe and released the Cyclopes and the Hecatonchires to aid in his conflict with the Titans. The gods of Olympus eventually defeated the Titans. Many but not all of the Titans were cast into Tartarus. Epimetheus, Metis, Prometheus, and most of the female Titans are examples of the Titans who were not banished to Tartarus. Cronus was imprisoned in Tartarus while Atlas was sentenced to hold the sky on his shoulders to prevent the sky and Earth from resuming their primordial embrace. Other gods could be sentenced to Tartarus as well. Apollo is a prime example, although Zeus freed him. In Tartarus, the Hecatonchires guarded prisoners. Later, when Zeus overcame the monster Typhon, the offspring of Tartarus and Gaia, he threw the monster into the same pit.

Originally, *Tartarus* was used only to confine dangers to the gods of Olympus. In later mythologies, Tartarus became the place where the punishment fits the crime. For example:

- King Sisyphus was sent to Tartarus for killing guests and travelers to his castle in violation to his hospitality, seducing his niece, and reporting one of Zeus' sexual conquests by telling the river god Asopus of the whereabouts of his daughter Aegina (who was taken away by Zeus). But regardless of the impropriety of Zeus' frequent conquests, Sisyphus overstepped his bounds by considering himself a peer of the gods who could rightfully report their indiscretions. When Zeus ordered Thanatos to chain up Sisyphus in Tartarus, Sisyphus tricked Thanatos by asking him how the chains worked and ended up chaining Thanatos, as a result there was no more death. This caused Ares to free Thanatos and turn Sisyphus over to him. Sometime later, Sisyphus had Persephone send him back to the surface to scold his wife for not burying him properly. Sisyphus was forcefully dragged back to Tartarus by Hermes when he refused to go back to the Underworld after that. In Tartarus, Sisyphus would be forced to roll a large boulder up a mountainside which when he almost reached the crest, it rolled away from Sisyphus and rolled back down repeatedly. This represented the punishment of Sisyphus claiming that his cleverness surpassed Zeus causing the god to make the boulder roll away from Sisyphus binding Sisyphus to an eternity of frustration.
- King Tantalus was also in Tartarus after he cut up his son Pelops, boiled him, and served him as food when he was invited to dine with the gods. He also stole the ambrosia from the Gods and told his people its secrets. Another story mentioned that he held onto a golden dog forged by Hephaestus and stolen by Tantalus' friend Pandareus. Tantalus held onto the golden dog for safekeeping and later denied Pandareus that he had it. Tantalus' punishment for his actions (now a proverbial term for "temptation without satisfaction") was to stand in a pool of water beneath a fruit tree with low branches. Whenever he reached for the fruit, the branches raised his intended meal from his grasp. Whenever he bent down to get a drink, the water receded before he could get any. Over his head towers a threatening stone like that of Sisyphus.
- Ixion was the king of the Lapiths, the most ancient tribe of Thessaly. Ixion grew to hate his father-in-law and ended up pushing him onto a bed of coal and woods committing the first kin-related murder. The princes of other

lands ordered that Ixion be denied of any sin cleansing. Zeus took pity on Ixion and invited him to a meal on Olympus. But when Ixion saw Hera, he fell in love with her and did some under-the-table caressing until Zeus signaled him to stop. After finding a place for Ixion to sleep, Zeus created a cloud-clone of Hera named Nephele to test him to see how much he loved Hera. Ixion made love to her which resulted in the birth of Centaurus who mated with some Magnesians on Mount Pelion thus engendered the race of Centaurs (who are called the Ixionidae from their descent). Zeus drove Ixion from Mount Olympus and then struck him with a thunderbolt. He was punished by being tied to a winged flaming wheel that was always spinning: first in the sky and then in Tartarus. Only when Orpheus came down to the Underworld to rescue Eurydice did it stop spinning because of the music Orpheus was playing. Ixion being strapped to the flaming wheel represented his burning lust.

- In some versions, the Danaides murdered their husbands and were punished in Tartarus by being forced to carry water in a jug to fill a bath which will thereby wash off their sins, but the jugs were actually sieves so the water always leaked out.^[1]
- The giant Tityos was slain by Apollo and Artemis after attempting to rape Leto on Hera's orders. As punishment, Tityos was stretched out in Tartarus and tortured by two vultures who fed on his liver. This punishment is extremely similar to that of the Titan Prometheus.
- King Salmoneus was also mentioned to have been imprisoned in Tartarus after passing himself off as Zeus causing the real Zeus to smite him with a thunderbolt.

According to Plato (c. 427 BC), Rhadamanthus, Aeacus and Minos were the judges of the dead and chose who went to Tartarus. Rhadamanthus judged Asian souls; Aeacus judged European souls and Minos was the deciding vote and judge of the Greek.

Plato also proposes the concept that sinners were cast under the ground to be punished in accordance with their sins in the Myth of Er. Cronus, the ruler of the Titans, was thrown down into the pits of Tartarus by his children.

There were a number of entrances to Tartarus in Greek mythology. One was in Aornum.^[2]

Roman mythology

In Roman mythology, Tartarus is the place where sinners are sent. Virgil describes it in the *Aeneid* as a gigantic place, surrounded by the flaming river Phlegethon and triple walls to prevent sinners from escaping from it. It is guarded by a hydra with fifty black gaping jaws, which sits at a screeching gate protected by columns of solid adamantite, a substance akin to diamond - so hard that nothing will cut through it. Inside, there is a castle with wide walls, and a tall iron turret. Tisiphone, one of the Erinyes who represents revenge, stands guard sleepless at the top of this turret lashing a whip. There is a pit inside which is said to extend down into the earth twice as far as the distance from the lands of the living to Olympus. At the bottom of this pit lie the Titans, the twin sons of Aloeus, and many other sinners. Still more sinners are contained inside Tartarus, with punishments similar to those of Greek myth.

Biblical Pseudepigrapha

Tartarus is only known in Hellenistic Jewish literature from the Greek text of 1 Enoch, dated to 400–200 BC. This states that God placed the archangel Uriel "in charge of the world and of Tartarus" (20:2). Tartarus is generally understood to be the place where 200 fallen Watchers (angels) are imprisoned.^[3]

New Testament

In the New Testament the noun Tartarus does not occur but *tartaroo* (ταρταρώ, "throw to Tartarus") a shortened form of the classical Greek verb *kata-tartaroo* ("throw down to Tartarus") does appear in 2 Peter 2:4. Liddell Scott provides other uses for the shortened form of this verb including Acusilaus (5th century BC), Joannes Laurentius Lydus (4th century AD) and the Scholiast on Aeschylus, Eumenides who cites Pindar relating how the earth tried to

tartaro "cast down" Apollo after he overcame the Python.^[4] In classical texts the longer form *kata-tartaroo* is often related to the throwing of the Titans down to Tartarus.^[5]

The ESV is one of several English versions which gives the Greek reading Tartarus as a footnote:

For if God did not spare angels when they sinned, but cast them into hell [1] and committed them to chains [2] of gloomy darkness to be kept until the judgment;"

Footnotes [1] 2:4 Greek Tartarus

Adam Clarke reasoned that Peter's use of language relating to the Titans was an indication that the ancient Greeks had heard of a Biblical punishment of fallen angels.^[6] Some Evangelical Christian commentaries distinguish Tartarus as a place for wicked angels and Gehenna as a place for wicked humans on the basis of this verse.^[7] Other Evangelical commentaries, in reconciling that some fallen angels are chained in Tartarus, yet some not, attempt to distinguish between one type of fallen angel and another.^[8]

Notes and references

- [1] The Danish government's third world aid agency's name was changed from DANAID to DANIDA in the last minute when this unfortunate connotation was discovered.
- [2] The Greek Myths (Volume 1) by Robert Graves (1990), page 112: "... He used the passage which opens at Aornum in Thesprotis and, on his arrival, not only charmed the ferryman Charon..."
- [3] Kelley Coblenz Bautch *A Study of the Geography of 1 Enoch 17–19: "no One Has Seen what I Have Seen"* p134
- [4] A. cast into Tartarus or hell, Acus.8 J., 2 Ep.Pet.2.4, Lyd.Mens.4.158 (Pass.), Sch.T Il.14.296. Henry George Liddell. Robert Scott. A Greek-English Lexicon. revised and augmented throughout by. Sir Henry Stuart Jones. with the assistance of. Roderick McKenzie. Oxford. Clarendon Press. 1940.
- [5] Apollodorus of Athens, in Didymus' Scholia on Homer; Plutarch *Concerning rivers*
- [6] Clarke Commentary "The ancient Greeks appear to have received, by tradition, an account of the punishment of the 'fallen angels,' and of bad men after death; and their poets did, in conformity I presume with that account, make Tartarus the place where the giants who rebelled against Jupiter, and the souls of the wicked, were confined. 'Here,' saith Hesiod, Theogon., lin. 720, 1, 'the rebellious Titans were bound in penal chains.'"
- [7] Paul V. Harrison, Robert E. Picirilli James, 1, 2 Peter, Jude Randall House Commentaries 1992 p267 "We do not need to say, then, that Peter was reflecting or approving the Book of Enoch (20:2) when it names Tartarus as a place for wicked angels in distinction from Gehenna as the place for wicked humans."
- [8] Vince Garcia *The Resurrection Life Study Bible* 2007 p412 "If so, we have a problem: Satan and his angels are not locked up in Tartarus! Satan and his angels were alive and active in the time of Christ, and still are today! Yet Peter specifically (2 Peter 2:4) states that at least one group of angelic beings have literally been cast down to Tartarus and bound in chains until the Last Judgment. So if Satan and his angels are not currently bound in Tartarus—who is? The answer goes back~again~to the angels who interbred with humans. So then— is it impossible that Azazel is somehow another name for Satan? There may be a chance he is, but there is no way of knowing for sure. ..."
- Hesiod, *Theogony*; Homer, *Odyssey*, XI, 576 ff; Virgil, *Aeneid*, VI, 539-627.

Titans

Titan

In Greek mythology, the **Titans** (Greek: Τῑτάν—*Ti-tan*; plural: Τῑτᾶνες—*Ti-tânes*) were a primeval race of powerful deities, descendants of Gaia (Earth) and Uranus (Heaven), that ruled during the legendary Golden Age. They were immortal giants of incredible strength and stamina and were also the first pantheon of Greco-Roman gods and goddesses.

In the first generation of twelve Titans, the males were Oceanus, Hyperion, Coeus, Cronus, Crius and Iapetus and the females - the Titanesses - were Mnemosyne, Tethys, Theia, Phoebe, Rhea and Themis. The second generation of Titans consisted of Hyperion's children Eos, Helios, and Selene; Coeus's daughters Leto and Asteria; Iapetus's sons Atlas, Prometheus, Epimetheus, and Menoetius; Oceanus' daughter Metis; and Crius's sons Astraeus, Pallas, and Perses.

The Titans were overthrown by a race of younger gods, the Olympians, in the Titanomachy ("War of the Titans"). This represented a mythological paradigm shift that the Greeks may have borrowed from the Ancient Near East.^[1]

Titanomachy

Greeks of the classical age knew of several poems about the war between the Olympians and Titans. The dominant one, and the only one that has survived, was in the *Theogony* attributed to Hesiod. A lost epic, *Titanomachia*—attributed to the legendary blind Thracian bard Thamyris—was mentioned in passing in an essay *On Music* that was once attributed to Plutarch. The Titans also played a prominent role in the poems attributed to Orpheus. Although only scraps of the Orphic narratives survive, they show interesting differences with the Hesiodic tradition.

The Greek myths of the Titanomachy fall into a class of similar myths concerning a war in heaven throughout Europe and the Near East, where one generation or group of gods largely opposes the dominant one. Sometimes the elders are supplanted, and sometimes the rebels lose and are either cast out of power entirely or incorporated into the pantheon. Other examples might include the wars of the Æsir with the Vanir and Jotuns in Scandinavian mythology, the Babylonian epic *Enuma Elish*, the Hittite "Kingship in Heaven" narrative, the obscure generational conflict in Ugaritic fragments, and the rebellion of Lucifer in Christianity. The Titanomachy lasted for ten years.

In Orphic sources



Rhea, Cronus' wife, one of the Titans

Hesiod does not, however, have the last word on the Titans. Surviving fragments of poetry ascribed to Orpheus preserve some variations on the myth. In such text, Zeus does not simply set upon his father violently. Instead, Rhea spreads out a banquet for Cronus so that he becomes drunk upon fermented honey. Rather than being consigned to Tartarus, Cronus is dragged—still drunk—to the cave of Nyx (Night), where he continues to dream throughout eternity.

Another myth concerning the Titans that is not in Hesiod revolves around Dionysus. At some point in his reign, Zeus decides to give up the throne in favor of the infant Dionysus, who like the infant Zeus is guarded by the Kouretes. The Titans decide to slay the child and claim the throne for themselves; they paint their faces white with gypsum, distract Dionysus with toys, then dismember him and boil and roast his limbs. Zeus, enraged, slays the Titans with his thunderbolt; Athena preserves the heart in a gypsum doll, out of which a new Dionysus is made. This story is told by the poets Callimachus and Nonnus, who call this Dionysus "Zagreus", and in a number of Orphic texts, which do not.

One iteration of this story, that of the Late Antique Neoplatonist philosopher Olympiodorus, recounted in his commentary of Plato's *Phaedrus*,^[2] affirms that humanity sprang up out of the fatty smoke of the burning Titan corpses. Pindar, Plato and Oppian refer offhandedly to man's "Titanic nature". According to them, the body is the titanic part, while soul is the divine part of man. Other early writers imply that humanity was born out of the malevolent blood shed by the Titans in their war against Zeus. Some scholars consider that Olympiodorus' report, the only surviving explicit expression of this mythic connection, embodied a tradition that dated to the Bronze Age, while Radcliffe Edmonds has suggested an element of innovative allegorized improvisation to suit Olympiodorus' purpose.^[3]

Modern interpretations

Some scholars of the past century or so, including Jane Ellen Harrison, have argued that an initiatory or shamanic ritual underlies the myth of Dionysus' dismemberment and cannibalism by the Titans. She also asserts that the word "Titan" comes from the Greek *τιτάνος*, signifying white earth, clay or gypsum, and that the Titans were "white clay men", or men covered by white clay or gypsum dust in their rituals. M. L. West also asserts this in relation to shamanistic initiatory rites of early Greek religious practices.^[4]

According to Paul Faure, the name Titan can be found on Linear A written as Ttan, which represents a single deity rather than a group.^[5] Other scholars believe the word is related to the Greek verb *τείνω* (to stretch), a view Hesiod himself appears to share: "But their father Ouranos, who himself begot them, bitterly gave to them to those others, his sons, the name of Titans, the Stretchers, for they stretched out their power outrageously."^[6]



Cronus armed with sickle; after a carved gem (Aubin-Louis Millin de Grandmaison, *Galerie mythologique*, 1811).

In popular culture

Out of conflation with the Gigantes, various large things have been named after the Titans, for their "titanic" size, for example the RMS *Titanic* or the giant predatory bird *Titanis walleri*. The familiar name and large size of the Titans have made them dramatic figures suited to market-oriented popular culture. Something titanic is usually considered bigger than something gigantic.

The element titanium is named after the Titans, additionally, many of Saturn's moons are named after various Titans. Many professional and amateur sports teams use a titan as their mascot. Most notably, the National Football League's Tennessee Titans, the New York Jets were originally known as the New York Titans, California State University, Fullerton's athletic teams are known as the Titans, and the Australian professional rugby league team Gold Coast is also known as the Titans.

The Titans appear as the main antagonists in *Percy Jackson & the Olympians*, led by the Titan Kronos. As they awake, they use the help of rebel demigods to attempt to overthrow Olympus.

Notes

[1] Burkert, pp. 94f, 125–27 (<http://books.google.com/books?id=cIiUL7dWqNIC&pg=PA94#v=twopage&q&f=false>).

[2] Olympiodorus, *In Plat. Phaedr.* I.3–6.

[3] West; Albert Bernabé, "La toile de Pénélope: a-t-il existé un mythe orphique sur Dionysos et les Titans?", *Revue de l'histoire des religions* (2002:401–33), noted by Radcliffe G. Edmonds III, "A Curious concoction: tradition and innovation in Olympiodorus' creation of mankind" (<http://www.apaclassics.org/AnnualMeeting/06mtg/abstracts/EDMONDS.pdf>).

[4] West.

[5] "The Minoan Deities Named: An Archaeologist Gleans Goddesses and Gods from Linear A" (<http://www.widdershins.org/vol11iss5/01.htm>). . Retrieved January 8, 2012.

[6] Hesiod, *Theogony*, 207–210.

References


- Burket, Walter, *The Orientalizing Revolution: Near Eastern Influence on Greek Culture in the Early Archaic Age* (<http://books.google.com/books?id=cIiUL7dWqNIC>), Harvard University Press, 1995. ISBN 978-0-674-64364-2.
- Harrison, Jane Ellen, *Themis: A Study of the Social Origins of Greek Religion* (http://www.lib.uchicago.edu/cgi-bin/eos/eos_title.pl?callnum=BL781.H32), 1912.
- Smith, William, *Dictionary of Greek and Roman Biography and Mythology*, 1870, Ancientlibrary.com (<http://www.ancientlibrary.com/smith-bio/3489.html>), article on "Titan"
- West, Martin Litchfield, *The Orphic Poems*, Clarendon Press, 1983. ISBN 978-0-19-814854-8.


External links

- Theoi Project, Titans (<http://www.theoi.com/Titan/Titanes.html>) references to Titans in classical literature, in translation
 - Greek Mythology Link, Titans (<http://www.maicar.com/GML/TITANS.html>) summary of the Titans myth
-

Titanes

Oceanus

Oceanus	
	
Oceanus in the Trevi Fountain, Rome	
Titan of Water, Seas, Lakes, Rivers, Oceans, Streams and Ponds	
Abode	Arcadia
Symbol	Ocean, Sea and Waters
Consort	Tethys
Parents	Uranus and Gaia ^[1]
Siblings	Tethys, Cronus, Rhea, Theia, Hyperion, Themis, Crius, Mnemosyne, Coeus, Phoebe, Iapetus, The Cyclopes and The Hundred-Handers
Children	Thetis, Metis, Amphitrite, Dodone, Pleione, Neda, Nephele, Amphiros and the Other Oceanids and Inachus, Amnisos and the Other Potamoi
Roman equivalent	Ocean

Oceanus ( /oʊˈsiːənəs/; Ancient Greek: Ὠκεανός (*Ōkeanós*)^[2]; pronounced [ɔːkeanós]) was a pseudo-geographical feature in classical antiquity, believed by the ancient Greeks and Romans to be the divine personification of the World Ocean, an enormous river encircling the world.

Strictly speaking, Oceanus was the ocean-stream at the Equator in which floated the habitable hemisphere (οἰκουμένη, *oikoumene*).^[3] In Greek mythology, this world-ocean was personified as a Titan, a son of Ouranos and Gaea. In Hellenistic and Roman mosaics, this Titan was often depicted as having the upper body of a muscular man with a long beard and horns (often represented as the claws of a crab) and the lower body of a serpent (cf. *Typhon*). On a fragmentary archaic vessel of circa 580 BC (British Museum 1971.11-1.1), among the gods arriving at the wedding of Peleus and the sea-nymph Thetis, is a fish-tailed Oceanus, with a fish in one hand and a serpent in the other, gifts of bounty and prophecy. In Roman mosaics, such as that from Bardo (*illustration below*) he might carry a steering-oar and cradle a ship.

Some scholars believe that Oceanus originally represented all bodies of salt water, including the Mediterranean Sea and the Atlantic Ocean, the two largest bodies known to the ancient Greeks. However, as geography became more accurate, Oceanus came to represent the stranger, more unknown waters of the Atlantic Ocean (also called the "Ocean Sea"), while the newcomer of a later generation, Poseidon, ruled over the Mediterranean.

Oceanus' consort is his sister Tethys, and from their union came the ocean nymphs, also known as the three-thousand Oceanids, and all the rivers of the world, fountains, and lakes.^[4] From Cronus, of the race of Titans, the Olympian gods have their birth, and Hera mentions twice in *Iliad* book XIV her intended journey "to the ends of the generous earth on a visit to Oceanus, whence the gods have risen, and Tethys our mother who brought me up kindly in their own house."^[5]

In most variations of the war between the Titans and the Olympians, or Titanomachy, Oceanus, along with Prometheus and Themis, did not take the side of his fellow Titans against the Olympians, but instead withdrew from the conflict. In most variations of this myth, Oceanus also refused to side with Kronos in the latter's revolt against their father, Ouranos.

Excerpts from Hesiod and Homer

This excerpt regards Oceanus's role in the Titanomachy:

After the first Dionysus [Zagreus] had been slaughtered, Father Zeus ... attacked the mother of the Titanes [Gaia the Earth] with avenging brand, and shut up the murderers of horned Dionysus [the Titans dismembered the godling Zagreus] within the gate of Tartarus [after a long war]: the trees blazed, the hair of suffering Gaea (Earth) was scorched with heat . . . Now Okeanos poured rivers of tears from his watery eyes, a libation of suppliant prayer. Then Zeus claimed his wrath at the sight of the scorched earth; he pitied her, and wished to wash with water the ashes of ruin and the fiery wounds of the land. Then Rainy Zeus covered the whole sky with clouds and flooded all the earth [in the Great Deluge of Deukalion].

—Nonnus, *Dionysiaca* 6. 155 ff^[1]

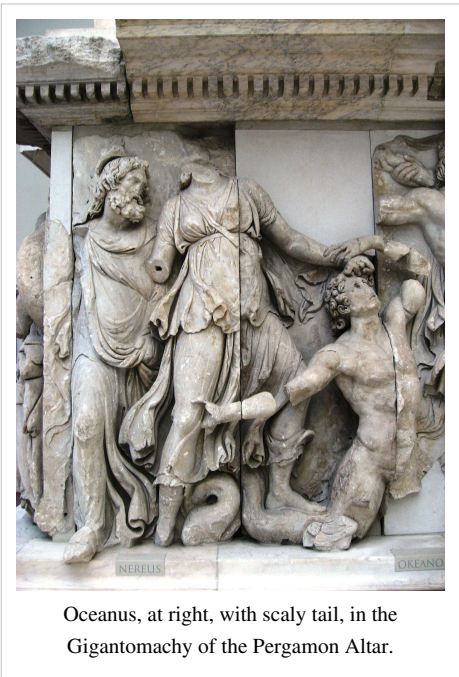
In the *Iliad*, the rich iconography of Achilles' shield, which was fashioned by Hephaestus, is enclosed, as the world itself was believed to be, by Oceanus:

Then, running round the shield-rim, triple-ply,
he pictured all the might of the Ocean stream.

When Odysseus and Nestor walk together along the shore of the sounding sea (*Iliad* IX.182) their prayers are addressed "to the great Sea-god who girdles the world." It is to Oceanus, not to Poseidon, that their thoughts are directed.

Invoked in passing by poets and figured as the father of rivers and streams, thus the progenitor of river gods, Oceanus appears only once in myth, as a representative of the archaic world that Heracles constantly threatened and bested.^[6] Heracles forced the loan from Helios of his golden bowl, in order to cross the wide expanse of the Ocean on his trip to the Hesperides. When Oceanus tossed the bowl, Heracles threatened him and stilled his waves. The journey of Heracles in the sun-bowl upon Oceanus was a favored theme among painters of Attic pottery.

In cosmography



Oceanus, at right, with scaly tail, in the Gigantomachy of the Pergamon Altar.

Oceanus appears in Hellenic cosmography as well as myth. Cartographers continued to represent the encircling equatorial stream much as it had appeared on Achilles' shield.^[7]

Though Herodotus was skeptical about the physical existence of Oceanus, he rejected snowmelt as a cause of the annual flood of the Nile river; according to his translator and interpreter, Livio Catullo Stecchini, he left unsettled the question of an equatorial Nile, since the geography of Sub-Saharan Africa was unknown to him.

Apollonius of Rhodes calls the lower Danube the *Keras Okeanoio* (Gulf or Horn of Oceanus) in *Argonautica* (IV. 282).

Accion (Ocean) in the fourth century Gaulish Latin of Rufus Avienus', *Ora maritima*, was applied to great lakes.^[8]

Both Homer (*Odyssey*, XII. 1) and Hesiod (*Theogonia*, v.242. 959) refer to *Okeanos Potamos*, the "Ocean Stream",

Hecateus of Abdera writes that the Oceanus of the Hyperboreans is neither the Arctic Ocean nor Western Ocean, but the sea located to the north of the ancient Greek world, called "the most admirable of all

seas" by Herodotus (lib. IV 85), called the "immense sea" by Pomponius Mela (lib. I. c. 19) and by Dionysius Periegetes (*Orbis Descriptio*, v. 165), and which is named *Mare majus* on medieval geographic maps.

At the end of the *Okeanos Potamos*, is the holy island of Alba (Leuke, Pytho Nisi, Isle of Snakes), sacred to the Pelasgian (and later, Greek) Apollo, greeting the sun rising in the east. Hecateus of Abdera refers to Apollo's island from the region of the Hyperboreans, in the Oceanus. It was on Leuke, in one version of his legend, that the hero Achilles, in a hilly tumulus, was buried (to this day, one of the mouths of the Danube is called Chilia). Leto, the Hyperborean goddess, after nine days and nine nights of labour on the island of Delos (Pelasgian for hill, related to tell) "gave birth to the great god of the antique light" (Pseudo-Apollodorus, *Bibliotheca*, I. 4.1). Old Romanian folk songs sing of a white monastery on a white island with nine priests, nine singers, nine altars, on a part of the Black Sea known as the White Sea.^[9]

Genealogy of the Olympians in Greek mythology

		Ouranos		Gaia	
	Oceanus	Hyperion	Coeus	Crius	Iapetus
					Mnemosyne
	Cronus	Rhea	Tethys	Theia	Phoebe
					Themis
	Zeus	Hera	Hestia	Demeter	Hades
					Poseidon
	Ares	Hephaestus	Hebe	Eileithyia	Enyo
					Eris
		Metis	Maia	Leto	Semele

Aphrodite Athena Hermes Apollo Artemis Dionysus

References

- [1] <http://www.theoi.com/Titan/TitanOkeanos.html>
- [2] Ὠκεανός ([http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=*\)wkeano\(s\)](http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=*)wkeano(s)), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, at Perseus project
- [3] See Stecchini, "Ancient Cosmology" (<http://www.metrum.org/mapping/cosmol.htm>).
- [4] The late classical poet Nonnus mentioned "the Limnai [Lakes], liquid daughters of Oceanus." (Nonnus, *Dionysiaca* 6.352)
- [5] *Iliad* xiv. 200 and 244.
- [6] The Suda identifies Oceanus and Tethys as the parents of the two Kerkopes, whom Heracles also bested.
- [7] <http://www.metrum.org/mapping/cosmol.htm>
- [8] Mullerus in *Cl. Ptolemaei Geographia*, ed. Didot, p. 235.
- [9] *Dacia Preistorica* (<http://www.pelasgians.org>), Nicolae Densusianu (1913).

Sources

- Karl Kerényi. *The Gods of the Greeks*. Thames and Hudson, 1951.

External links

- Livio Catullo Stecchini, "Ancient Cosmology" (<http://www.metrum.org/mapping/cosmol.htm>)
- Theoi Project - Okeanos (<http://www.theoi.com/Titan/TitanOkeanos.html>)

Hyperion

Hyperion (Greek: Ὑπερίων, "The High-One") was one of the 12 Titans of Greek mythology, the sons and daughters of Gaia (the physical incarnation of Earth) and Ouranos (literally meaning 'the Sky'), which were later supplanted by the Olympians.^{[1][2]} He was the brother of Kronos. He was also the lord of light, and the Titan of the east.

He was referred to in early mythological writings as *Helios Hyperion* (Ἥλιος Ὑπερίων, 'Sun High-one'. In Homer's *Odyssey*, Hesiod's *Theogony* and the Homeric *Hymn to Demeter*, the Sun is once in each work called *Hyperionides* (Ὑπεριωνίδης) 'son of Hyperion', and Hesiod certainly imagines Hyperion as a separate being in other writings. In later Greek literature, *Hyperion* is always distinguished from *Helios*; the former was ascribed the characteristics of the 'God of Watchfulness, Wisdom and Light', while the latter became the physical incarnation of the Sun. Hyperion is an obscure figure in Greek culture and mythology, mainly appearing in lists of the twelve Titans:

Of Hyperion we are told that he was the first to understand, by diligent attention and observation, the movement of both the sun and the moon and the other stars, and the seasons as well, in that they are caused by these bodies, and to make these facts known to others; and that for this reason he was called the father of these bodies, since he had begotten, so to speak, the speculation about them and their nature.

—Diodorus Siculus (5.67.1)

There is little to no reference to Hyperion during the Titanomachy, the epic in which the Olympians battle the ruling Titans, or the Gigantomachy, in which Gaia attempts to avenge the Titans by enlisting the aid of the giants (Γίγαντες) that were imprisoned in Tartarus to facilitate the overthrow of the Olympians.

Versions

In William Shakespeare's *Hamlet*, young prince Hamlet refers to the late King Hamlet as Hyperion; contrasted with King Claudius as a satyr.

So excellent a king, that was to this
Hyperion to a satyr, so loving to my mother,
That he might not beteem the winds of heaven
Visit her face too roughly; heaven and earth,
Must I remember? (I.ii.141–45)

Friedrich Hölderlin's major published work during his lifetime was the epistolary novel *Hyperion*.^[3]

The character of Hyperion is also one of the main figures in John Keats's literature. In fact, Keats's major works include the late 1818 poem "Hyperion" that was unfinished mainly due to the depression caused by the death of his brother Tom, and also the late 1819 poem "The Fall of Hyperion: A Dream" whose plot also revolves around the figures of Hyperion. It was also unfinished, however it is considered as the most sublime piece of writing that the young poet wrote.

Popular Culture

In the *Harry Potter* series, Draco Malfoy's son, Scorpius Malfoy's middle name is Hyperion, named for this deity.

In the video game series, *Borderlands*, Hyperion is a weapon manufacturer.

In Angel (TV series), Hyperion is the name of the street that the hotel that Angel Investigations works out of.

In the *Percy Jackson and the Olympians* book series (based on Greek mythology in modern-day life) by Rick Riordan, Hyperion is shown in the last book *The Last Olympian* and is ordered by a resurrected Kronos to help in the Battle of Manhattan where he leads an army through Central Park to get to the Empire State Building (the modernized version of Mount Olympus). He fights the series' main protagonist, Percy Jackson, and is defeated when an army of satyrs use nature magic to turn him into a Maple tree.

In Starcraft, Hyperion is the flagship battercruiser used by Jim Raynor.

In the 2011 film, *Immortals*, Hyperion is depicted as a brutal human king intent on releasing the Titans from captivity to overthrow the Olympians and is killed by Theseus.

References

- [1] Morford, Mark P. O.; Lenardon, Robert J. (2000). *Classical Mythology* (<http://books.google.com/books?id=ecGXcMRAPXcC&pg=PA40&dq=Hyperion+mythology&cd=11#v=onepage&q=Hyperion+mythology&f=false>). Oxford University Press. p. 40. ISBN 978-0-19-514338-6. .
- [2] Keightley, Thomas (1877). " *The mythology of ancient Greece and Italy* (<http://books.google.com/books?id=YhsYAAAAYAAJ&pg=PA47&dq=Hyperion+mythology&cd=7#v=onepage&q=Hyperion+mythology&f=false>). p. 47. ".
- [3] Complete text on Projekt Gutenberg (<http://gutenberg.spiegel.de/buch/264/1>)

External links

- Theoi Project - Hyperion (<http://www.theoi.com/Titan/TitanHyperion.html>)

Coeus

In Greek mythology, **Coeus** (Ancient Greek: Κοῖος, **Koios**) was one of the Titans, the giant sons and daughters of Uranus (Heaven) and Gaia (Earth). His equivalent in Latin poetry—though he scarcely makes an appearance in Roman mythology—^[1]—was **Polus**,^[2] the embodiment of the celestial axis around which the heavens revolve.

Like most of the Titans he played no active part in Greek religion—he appears only in lists of Titans^[3]—but was primarily important for his descendants.^[4] With his sister, "shining" Phoebe, Coeus fathered Leto^[5] and Asteria.^[6] Leto copulated with Zeus (the son of fellow Titans Cronus and Rhea) and bore Artemis and Apollo.

Along with the other Titans, Coeus was overthrown by Zeus and other Olympians. After the Titan War, he and all his brothers were banished into Tartarus by Zeus.

Koios (Coeus) was the Titan of the north, wisdom and farsight. He controlled the axis, and was released from Tartarus by Demeter's grief, changing the seasons. Coeus fled to the north from Zeus, and was regarded as the north star Polaris.


Notes

- [1] Ovid in *Metamorphoses* (VI.185) alludes to Coeus' obscure nature: "Latona, that Titaness whom Coeus sired, whoever he may be." (*nescio quoque audete satam Titanida Coeo*): M. L. West, in "Hesiod's Titans" (*The Journal of Hellenic Studies* **105** [1985:174–175]) remarks that Phoibe's "consort Koios is an even more obscure quantity. Perhaps he too had originally to with Delphic divination", and he suspects that Phoebe, Koios and Themis were Delphic additions to the list of *Titanes*, drawn from various archaic sources.
- [2] Specifically in the surviving epitome of Hyginus' Preface to the *Fabulae*; the name of *Coeus* is repeated in the list of Gigantes.
- [3] Such as Hesiod, *Theogony* 133; Pseudo-Apollodorus, *Bibliothēke* 1.2–1.3; Diodorus Siculus, 5.66.1.
- [4] Hesiod included among his descendents Hekate, daughter of Asteriē, as Apostolos N. Athanassakis, noted, correcting the *OCD*, noted (Athanassakis, "Hekate Is Not the Daughter of Koios and Phoibe" *The Classical World* **71.2** [October 1977:127]); R. Renehan expanded the note in "Hekate, H. J. Rose, and C. M. Bowra", *The Classical World*, **73.5** (February 1980:302–304).
- [5] Homeric Hymn to Delian Apollo, 61; in the Orphic Hymn to Leto she is *Leto Koiantes*, "Leto, daughter of Koios".
- [6] Hesiod, *Theogony* 404 ff; Pseudo-Apollodorus, *Bibliothēke* 1.8.

References

- Theoi Project: Koios (<http://www.theoi.com/Titan/TitanKoios.html>)
 - Godchecker (Greek Mythology): Coeus (<http://www.godchecker.com/pantheon/greek-mythology.php?deity=COEUS>)
 - The Pedigree of Coeus (Koios) the Titan (<http://fabpedigree.com/s006/f257071.htm>)
 - Historiae Romanorum: Coeus (<http://dante.udallas.edu/hutchison/Mythology/Titans/coeus.htm>)
 - Stewart, Michael. "People, Places & Things: Coeus", Greek Mythology: From the Iliad to the Fall of the Last Tyrant. (http://messagenetcommresearch.com/myths/ppt/Coeus_1.html)
-

Cronus

Cronus/Kronos	
	
Abode	Earth
Symbol	Sickle
Consort	Rhea
Parents	Gaia and Uranus
Siblings	Rhea, Oceanus, Hyperion, Theia, Coeus, Phoebe, Iapetus, Crius, Mnemosyne, Tethys and Themis
Children	Zeus, Hera, Poseidon, Hades, Hestia, Demeter, Chiron
Roman equivalent	Saturn

In the most classic and well known version of Greek mythology, **Cronus** or **Kronos**^[1] (Ancient Greek: Κρόνος *Krónos*) was the leader and the youngest of the first generation of Titans, divine descendants of Gaia, the earth, and Uranus, the sky. He overthrew his father and ruled during the mythological Golden Age, until he was overthrown by his own son, Zeus and imprisoned in Tartarus.

Cronus was usually depicted with a sickle or scythe, which was also the instrument he used to castrate and depose Uranus, his father. In Athens, on the twelfth day of the Attic month of Hekatombaion, a festival called Kronia was held in honour of Cronus to celebrate the harvest, suggesting that, as a result of his association with the virtuous Golden Age, Cronus continued to preside as a patron of harvest. Cronus was also identified in classical antiquity with the Roman deity Saturn.

Greek mythology and early myths

In ancient myth recorded by Hesiod's *Theogony*, Cronus envied the power of his father, the ruler of the universe, Uranus. Uranus drew the enmity of Cronus' mother, Gaia, when he hid the gigantic youngest children of Gaia, the hundred-armed Hecatonchires and one-eyed Cyclopes, in Tartarus, so that they would not see the light. Gaia created a great stone sickle and gathered together Cronus and his brothers to persuade them to castrate Uranus.^[2]

Only Cronus was willing to do the deed, so Gaia gave him the sickle and placed him in ambush. When Uranus met with Gaia, Cronus attacked him with the sickle castrating him and casting his testicles into the sea. From the blood (or, by a few accounts, semen) that spilled out from Uranus and fell upon the earth, the Gigantes, Erinyes, and Meliae were produced. The testicles produced a white foam from which Aphrodite emerged.^[3] For this, Uranus threatened vengeance and called his sons *Titenes* (Τιτῆνες; according to Hesiod meaning "straining ones," the source of the word "titan", but this etymology is disputed) for overstepping their boundaries and daring to commit such an act.

In an alternate version of this myth, a more benevolent Cronus overthrew the wicked serpentine Titan Ophion. In doing so, he released the world from bondage and for a time ruled it justly.

After dispatching Uranus, Cronus re-imprisoned the Hecatonchires, the Gigantes, and the Cyclopes and set the dragon Campe to guard them. He and his sister Rhea took the throne of the world as king and queen.

The period in which Cronus ruled was called the Golden Age, as the people of the time had no need for laws or rules; everyone did the right thing, and immorality was absent.

Cronus learned from Gaia and Uranus that he was destined to be overcome by his own sons, just as he had overthrown his father. As a result, although he sired the gods Demeter, Hestia, Hera, Hades and Poseidon by Rhea, he devoured them all as soon as they were born, to preempt the prophecy. When the sixth child, Zeus, was born Rhea sought Gaia to devise a plan to save them and to eventually get retribution on Cronus for his acts against his father and children. Another child Cronus is reputed to have fathered includes Chiron, by Philyra.

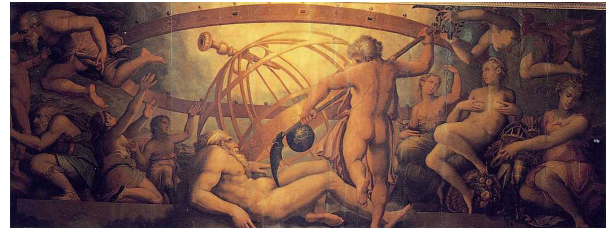
Rhea secretly gave birth to Zeus in Crete, and handed Cronus a stone wrapped in swaddling clothes, also known as the Omphalos Stone, which he promptly swallowed, thinking that it was his son.

Rhea kept Zeus hidden in a cave on Mount Ida, Crete. According to some versions of the story, he was then raised by a goat named Amalthea, while a company of Kouretes, armored male dancers, shouted and clapped their hands to make enough noise to mask the baby's cries from Cronus. Other versions of the myth have Zeus raised by the nymph Adamanthea, who hid Zeus by dangling him by a rope from a tree so that he was suspended between the earth, the sea, and the sky, all of which were ruled by his father, Cronus. Still other versions of the tale say that Zeus was raised by his grandmother, Gaia.

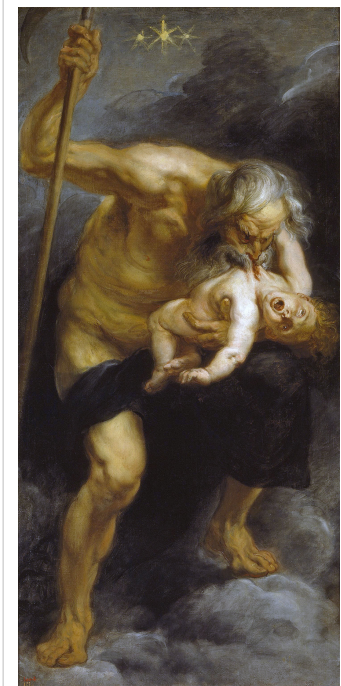
Once he had grown up, Zeus used an emetic given to him by Gaia to force Cronus to disgorge the contents of his stomach in reverse order: first the stone, which was set down at Pytho under the glens of Mount Parnassus to be a sign to mortal men, then the goat, and then his two brothers and three sisters. In other versions of the tale, Metis gave Cronus an emetic to force him to disgorge the children, or Zeus cut Cronus' stomach open. After freeing his siblings, Zeus released the Gigantes, the Hecatonchires, and the Cyclopes, who with the help of Hephaestus, forged for him his thunderbolts, Poseidon's trident and Hades' helmet of darkness.

In a vast war called the Titanomachy, Zeus and his brothers and sisters, with the help of the Gigantes, Hecatonchires, and Cyclopes, overthrew Cronus and the other Titans. Afterwards, many of the Titans were confined in Tartarus. Some Titans were not banished to Tartarus. Atlas, Epimetheus, Menoetius, Oceanus and Prometheus are examples of Titans who were not imprisoned in Tartarus following the Titanomachy. Gaia bore the monster Typhon to claim revenge for the imprisoned Titans, though Zeus was victorious.

Accounts of the fate of Cronus after the Titanomachy differ. In Homeric and other texts he is imprisoned with the other Titans in Tartarus. In Orphic poems, he is imprisoned for eternity in the cave of Nyx. Pindar describes his release from Tartarus, where he is made King of Elysium by Zeus. In another version, the Titans released the Cyclopes from Tartarus, and Cronus was awarded the kingship among them, beginning a Golden Age. In Virgil's *Aeneid*, it is Latium to which Saturn (Cronus) escapes and ascends as king and lawgiver, following his defeat by his



Giorgio Vasari: The Mutilation of Uranus by Saturn (Cronus)



Painting by Peter Paul Rubens of Cronus devouring one of his children, Poseidon

son Jupiter (Zeus).

One other account referred by Robert Graves^[4] (who claims to be following the account of the Byzantine mythographer Tzetzes) it is said that Cronus was castrated by his son Zeus just like he had done with his father Uranus before. However the subject of a son castrating his own father, or simply castration in general, was so repudiated by the Greek mythographers of that time that they suppressed it from their accounts until the Christian era (when Tzetzes wrote).

Libyan account by Diodorus Siculus

In a Libyan account related by Diodorus Siculus (1st c. BC), Cronus or Saturn, son of Uranus and Titea, is said to have reigned over Italy, Sicily, and Northern Africa. He cites as evidence the heights in Sicily that were in his time known as *Cronia*. Cronus, joined by the Titans, makes war against and eventually defeats his brother Jupiter, who reigns in Crete, and his brother-in-law Hammon, who reigns at Nysa, an island on the river Triton, somewhere in Africa.

Cronus takes his sister Rhea from Hammon, to be his own wife. Cronus in turn is defeated by Hammon's son Bacchus or Dionysus, who appoints Cronus' and Rhea's son, Jupiter Olympus, as governor over Egypt. Bacchus and Jupiter Olympus then join their forces to defeat the remaining Titans in Crete, and on the death of Bacchus, Jupiter Olympus inherits all the kingdoms, becoming lord of the world. (Diodorus, *Book III*)

Sibylline Oracles

Cronus is again mentioned in the *Sibylline Oracles*, particularly book three, which makes Cronus, 'Titan' and Iapetus, the three sons of Uranus and Gaia, each to receive a third division of the Earth, and Cronus is made king over all. After the death of Uranus, Titan's sons attempt to destroy Cronus' and Rhea's male offspring as soon as they are born, but at Dodona, Rhea secretly bears her sons Zeus, Poseidon and Hades and sends them to Phrygia to be raised in the care of three Cretans. Upon learning this, sixty of Titan's men then imprison Cronus and Rhea, causing the sons of Cronus to declare and fight the first of all wars against them. This account mentions nothing about Cronus either killing his father or attempting to kill any of his children.

Name and comparative mythology

H. J. Rose, *A Handbook of Greek Mythology* (1928),^[5] observed that attempts to give *Kronos* a Greek etymology have failed.

Recently, Janda (2010) offers a genuinely Indo-European etymology of "the cutter", from the root **(s)ker-* "to cut" (Greek κείρω, c.f. English *shear*), motivated by Cronus' characteristic act of "cutting the sky" (or the genitals of anthropomorphic Uranus). The Indo-Iranian reflex of the root is *kar*, generally meaning "to make, create" (whence *karma*), but Janda argues that the original meaning "to cut" in a cosmogonic sense is still preserved in some verses of the Rigveda pertaining to Indra's heroic "cutting", like that of Cronus resulting in creation:

RV 10.104.10 *ārdāyad vṛtram akr̥ṇod ulokaṃ* "he hit Vrtra fatally, cutting [> creating] a free path"

RV 6.47.4 *varṣmāṇaṃ divo akr̥ṇod* "he cut [> created] the loftiness of the sky."

This may point to an older Indo-European mytheme reconstructed as **(s)kert wersmn diwos* "by means of a cut he created the loftiness of the sky".^[6] The myth of Cronus castrating Uranus parallels the *Song of Kumarbi*, where Anu (the heavens) is castrated by Kumarbi. In the *Song of Ullikummi*, Teshub uses the "sickle with which heaven and earth had once been separated" to defeat the monster Ullikummi,^[7] establishing that the "castration" of the heavens by means of a sickle as part of a creation myth, in origin a cut creating an opening or gap between heaven (imagined as a dome of stone) and earth enabling the beginning of time (*Chronos*) and human history.^[8]

During antiquity, Cronus was occasionally interpreted as *Chronos*, the personification of time,^[9] and the Renaissance, the identification of Cronus and Chronos gave rise to "Father Time" wielding the harvesting scythe.

A theory debated in the 19th century, and sometimes still offered somewhat apologetically,^[10] holds that *Kronos* is related to "horned", assuming a Semitic derivation from *qrn*.^[11] Andrew Lang's objection, that Cronus was never represented horned in Hellenic art,^[12] was addressed by Robert Brown,^[13] arguing that in Semitic usage, as in the Hebrew Bible *qeren* was a signifier of "power". When Greek writers encountered the Levantine deity El, they rendered his name as *Kronos*.^[14]

Robert Graves proposed that *cronos* meant "crow", related to the Ancient Greek word *corōnē* (κορώνη) "crow", noting that Cronus was depicted with a crow, as were the deities Apollo, Asclepius, Saturn and Bran.^[15]

El, the Phoenician Cronus

When Hellenes encountered Phoenicians and, later, Hebrews, they identified the Semitic El, by *interpretatio graeca*, with Cronus. The association was recorded ca. AD 100 by Philo of Byblos' Phoenician history, as reported in Eusebius' *Præparatio Evangelica* I.10.16.^[16] Philo's account, ascribed by Eusebius to the semi-legendary pre-Trojan War Phoenician historian Sanchuniathon, indicates that Cronus was originally a Canaanite ruler who founded Byblos and was subsequently deified. This version gives his alternate name as *Elus* or *Ilus*, and states that in the 32nd year of his reign, he emasculated, slew and deified his father Epigeius or Autochthon "whom they afterwards called Uranus". It further states that after ships were invented, Cronus, visiting the 'inhabitable world', bequeathed Attica to his own daughter Athena, and Egypt to Thoth the son of Misor and inventor of writing.^[17]

Roman mythology and later culture

While the Greeks considered Cronus a cruel and tempestuous force of chaos and disorder, believing the Olympian gods had brought an era of peace and order by seizing power from the crude and malicious Titans, the Romans took a more positive and innocuous view of the deity, by conflating their indigenous deity Saturn with Cronus. Consequently, while the Greeks considered Cronus merely an intermediary stage between Uranus and Zeus, he was a larger aspect of Roman religion. The Saturnalia was a festival dedicated in his honour, and at least one temple to Saturn already existed in the archaic Roman Kingdom.



Fourth-century Temple of Saturn in the Roman Forum.

His association with the "Saturnian" Golden Age eventually caused him to become the god of "time", i.e., calendars, seasons, and harvests — not now confused with Chronos, the unrelated embodiment of time in general; nevertheless, among Hellenistic scholars in Alexandria and during the Renaissance, Cronus was conflated with the name of *Chronos*, the personification of "Father Time",^[9] wielding the harvesting scythe.

As a result of Cronus' importance to the Romans, his Roman variant, Saturn, has had a large influence on Western culture. The seventh day of the Judæo-Christian week is called in Latin *Dies Saturni* ("Day of Saturn"), which in turn was adapted and became the source of the English word *Saturday*. In astronomy, the planet Saturn is named after the Roman deity. It is the outermost of the Classical planets (those that are visible with the naked eye).

Genealogy of the Olympians in Greek mythology

		Ouranos		Gaia	
	Oceanus	Hyperion	Coeus	Crius	Iapetus
					Mnemosyne
	Cronus	Rhea	Tethys	Theia	Phoebe
					Themis
	Zeus	Hera	Hestia	Demeter	Hades
					Poseidon
	Ares	Hephaestus	Hebe	Eileithyia	Enyo
					Eris
		Metis		Maia	
					Leto
					Semele
	Aphrodite	Athena	Hermes	Apollo	Artemis
					Dionysus

References

- [1] Andrew Lang habitually called him *Cronos*, a form neither Greek nor Latin, as Robert Brown observed in *Semitic Influence in Hellenic Mythology*, 1898:112-13.
- [2] Hesiod, *Theogony*. 188ff.
- [3] Hesiod, *Theogony*. 188ff.
- [4] GRAVES, Robert, *Hebrew Myths*.21.4
- [5] Rose, *A Handbook of Greek Mythology* 1928:43.
- [6] Michael Janda, *Die Musik nach dem Chaos*, Innsbruck, 2010, 54-56.
- [7] Fritz Graf, Thomas Marier, trans. Thomas Marier, *Greek mythology: an introduction*, 1996 ISBN 978-0-8018-5395-1, p. 88.
- [8] Janda 2010, p. 54 and *passim*.
- [9] LSJ entry Κρόνος (http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=*kro/nos)
- [10] "We would like to consider whether the Semitic stem *q r n* might be connected with the name Kronos," suggests A. P. Bos, as late as 1989, in *Cosmic and Meta-cosmic Theology in Aristotle's Lost Dialogues*, 1989:11 note 26.
- [11] As in H. Lewy, *Die semitischen Fremdwörter in Griechischen*, 1895:216. and Robert Brown, *The Great Dionysiak Myth*, 1877, ii.127. "Kronos signifies 'the Horned one'", the Rev. Alexander Hislop had previously asserted in *The Two Babylons; or, The papal worship proved to be the worship of Nimrod and his wife*, Hislop, 2nd ed. 1862 (p.46). with the note "From *k r n*, a horn. The epithet Carneus applied to Apollo is just a different form of the same word. In the *Orphic Hymns*, Apollo is addressed as 'the Two-Horned god'".
- [12] Lang, *Modern Mythology* 1897:35.
- [13] Brown, *Semitic Influence in Hellenic Mythology*, 1898:112ff.
- [14] "Philôn, who of course regarded Kronos as an Hellenic divinity, which indeed he became, always renders the name of the Semitic god ʾĪl or ʾĒl ('the Powerful') by 'Kronos', in which usage we have a lingering feeling of the real meaning of the name" (Brown 1898:116)
- [15] Graves, Robert (1955). "The Castration of Uranus". *Greek Myths*. London: Penguin. pp. 38–39. ISBN 0-14-001026-2.
- [16] Walcot, "Five or Seven Recesses?" *The Classical Quarterly*, New Series, **15.1** (May 1965), p. 79. The quote stands as Philo Fr. 2.
- [17] Eusebius of Caesarea: *Praeparatio Evangelica* Book 1, Chapter 10.

External links

- TheoiProject: Kronos (<http://www.theoi.com/Titan/TitanKronos.html>) in classical literature, a collection of translated source texts confirming most of the statements in this article.

Crius

In Greek mythology, **Crius**, **Kreios** or **Krios** (Ancient Greek: Κρεῖος,^[1] Κριός) was one of the Titans in the list given in Hesiod's *Theogony*, a son of Uranus and Gaia. The least individualized among them,^[2] he was overthrown in the Titanomachy. M. L. West has suggested how Hesiod filled out the complement of Titans from the core group—adding three figures from the archaic tradition of Delphi, Koios, Phoibe, whose name Apollo assumed with the oracle, and Themis.^[3] Among possible further interpolations among the Titans was Kreios, whose interest for Hesiod was as the father of Perses and grandfather of Hekate, for whom Hesiod was, according to West, an "enthusiastic evangelist".

Consorting with Eurybia, daughter of Earth Gaia and Sea Pontus, he fathered Astraia and Pallas as well as Perses. The joining of Astraia with Eos, the Dawn, brought forth Eosphoros, the other Stars and the Winds.

Joined to fill out lists of Titans to form a total that made a match with the Twelve Olympians, Crius was inexorably involved in the ten-year-long war between the Olympian gods and Titans, the Titanomachy. However without any specific part to play. When the war was lost, Crius was banished along with the others to the lower level of Hades called Tartarus. From his chthonic position in the Underworld, no classical association with Aries, the "Ram" of the zodiac, is ordinarily made.

Popular Culture

In *Percy Jackson & the Olympians, Book Five: The Last Olympian*, Krios appears as a minor villain who stays behind to guard Mount Othrys. As the other Titans fight in a battle against the Greeks in Manhattan, Krios fights off a legion of Romans who attack the Titans' home on Mount Othrys. Roman leader Jason Grace duels and defeats Krios himself. This will be recounted in *Heroes of Olympus, Book One: The Lost Hero*.

Notes

[1] Etymology uncertain: traditionally considered a variation of κριός "ram"; the word κρεῖος was also extant in Ancient Greek but only in the sense of "type of mussel" (<http://archimedes.fas.harvard.edu/cgi-bin/dict?word=krio/s&lang=&name=lsj&filter=CUTF8>) (<http://www.operone.de/stw/greekad.php?search=ὁ&operator=and>).

[2] "About the other siblings of Kronos no close inquiry is called for," observes Friedrich Solmsen, in discussing "The Two Near Eastern Sources of Hesiod", *Hermes* **117.4** (1989:413–422) p. 419. "They prove useful for Hesiod to head his pedigrees of the gods", adding in a note "On Koios and Kreios we have to admit abysmal ignorance."

[3] M.L. West, "Hesiod's Titans," *The Journal of Hellenic Studies* **105** (1985), pp. 174–175.

Iapetus

In Greek mythology, **Iapetus** (Ἰάπετος /ɑɪˈæpɪtəs/),^[1] also **Iapetos** or **Japetus** (Ancient Greek: Ἰαπετός), was a Titan, the son of Uranus and Gaia, and father (by an Oceanid named Clymene or Asia) of Atlas, Prometheus, Epimetheus, and Menoetius and through Prometheus, Epimetheus and Atlas an ancestor of the human race. He was the Titan of Mortal Life, while his son, Prometheus, was the creator of mankind.

Mythology

Iapetus ("the Piercer") is the one Titan mentioned by Homer in the *Iliad* (8.478–81) as being in Tartarus with Cronus. He is a brother of Cronus, who ruled the world during the Golden Age.

Iapetus' wife is normally a daughter of Oceanus and Tethys named Clymene or Asia.

In Hesiod's *Works and Days* Prometheus is addressed as "son of Iapetus", and no mother is named. However, in Hesiod's *Theogony*, Clymene is listed as Iapetus' wife and the mother of Prometheus. In Aeschylus's play *Prometheus Bound*, Prometheus is son of the goddess Themis with no father named (but still with at least Atlas as a brother). However, in Horace's Odes, in Ode 1.3 Horace describes how "audax Iapeti genus/ Ignem fraude mala gentibus intulit"; "The bold offspring of Iapetus [i.e. Prometheus]/ brought fire to peoples by wicked deceit".

Since mostly the Titans indulge in marriage of brother and sister, it might be that Aeschylus is using an old tradition in which Themis is Iapetus' wife but that the Hesiodic tradition preferred that Themis and Mnemosyne be consorts of Zeus alone. Nevertheless, it would have been quite within Achaeian practice for Zeus to take the wives of the Titans as his mistresses after throwing down their husbands.

Quotes

Pausanias (8.27.15) wrote:

As I have already related, the boundary between Megalopolis and Heraea is at the source of the river Buphagus. The river got its name, they say, from a hero called Buphagus, the son of Iapetus and Thornax. This is what they call her in Laconia also. They also say that Artemis shot Buphagus on Mount Pholoe because he attempted an unholy sin against her godhead.

Buphagus is a tributary of the river Alpheus, Thornax is a mountain between Sparta and Sellasia, and Pholoe is a mountain between Arcadia and Elis.

Stephanus of Byzantium quotes Athenodorus of Tarsus:

Anchiale, daughter of Iapetus, founded Anchiale (a city near Tarsus): her son was Cydnus, who gave his name to the river at Tarsus: the son of Cydnus was Parthenius, from whom the city was called Parthenia: afterwards the name was changed to Tarsus.

This may be the same Anchiale who appears in the *Argonautica* (1.1120f):

And near it they heaped an altar of small stones, and wreathed their brows with oak leaves and paid heed to sacrifice, invoking the Mother of Dindymum, Most Venerable, Dweller in Phrygia, and Titias and Cyllenus, who alone of many are called dispensers of doom and assessors of the Idaean Mother, – the Idaean Dactyls of Crete, whom once the nymph Anchiale, as she grasped with both hands the land of Oaxus, bare in the Dictaeian cave.

Iapetus and Japheth

Iapetus has (for example, by Robert Graves)^[2] been equated with Japheth (יָפֶֿתֿ), the son of Noah, based on the similarity of their names and on old Jewish traditions, that held Japheth as the ancestor of the Greeks, the Slavs, the Italics, the Teutons, the Dravidians etc. (see Josephus, *Antiquities of the Jews*). Similarly, Ham, son of Noah, was equated with "Jupiter Ammon", i.e. the Egyptian god Amun.

References

- [1] Wells, John (14 April 2010). "Iapetus and tonotopy" (<http://phonetic-blog.blogspot.com/2010/04/iapetus-and-tonotopy.html>). *John Wells's phonetic blog*. . Retrieved 21 April 2010.
- [2] Robert Graves, *The Greek Myths* vol. 1 p. 146

External links

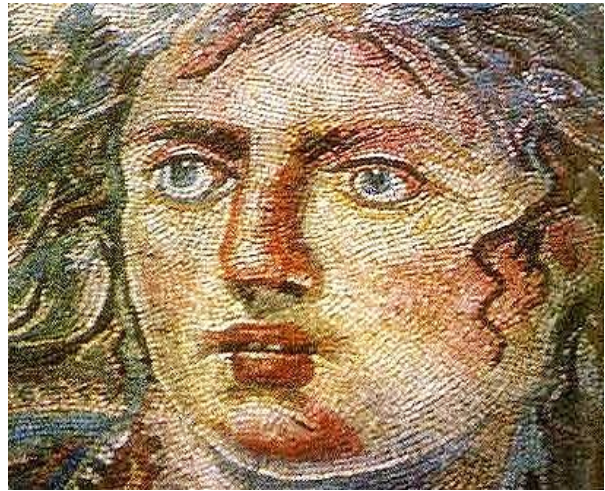
- Theoi Project - Iapetos (<http://www.theoi.com/Titan/TitanIapetos.html>)

Titanides

Tethys

In Greek mythology, **Tethys** (Ancient Greek: Τηθύς), daughter of Uranus and Gaia^[1] was an archaic Titaness and aquatic sea goddess, invoked in classical Greek poetry, but not venerated in cult. Tethys was both sister and wife of Oceanus.^[2] She was mother of the chief rivers of the world known to the Greeks, such as the Nile, the Alpheus, the Maeander, and about three thousand daughters called the Oceanids.^[3] Considered as an embodiment of the waters of the world she also may be seen as a counterpart of Thalassa, the embodiment of the sea.

Although these vestiges imply a strong role in earlier times, Tethys plays virtually no part in recorded Greek literary texts, or historical records of cults. Walter Burkert^[4] notes the presence of Tethys in the episode of *Iliad* XIV that the Ancients called the "Deception of Zeus", where Hera, to mislead Zeus, says she wants to go to Oceanus, "origin of the gods" and Tethys "the mother". Burkert^[5] sees in the name a transformation of Akkadian *tiamtu* or *tâmtu*, "the sea," which is recognizable in Tiamat. Alternatively, her name may simply mean "old woman"; certainly it bears some similarity to ἡ τήθη, meaning "grandmother", and she is often portrayed as being extremely ancient (cf. Callimachus, *Iamb* 4.52, fr. 194).



The goddess Tethys, who may have been a primordial deity of Archaic Greece, and in Classical myths was described as *the mother* who oversaw the chief rivers of the world known to the Greeks – mid-fourth-century mosaic – Philipopolis (Shahba, Syria), Shahba Museum.

One of the few representations of Tethys that is identified securely by an accompanying inscription is the Late Antique (fourth century CE) mosaic from the flooring of a *thermae* at Antioch, now at the Harvard Business School in Boston, Massachusetts^[6] after being moved from Dumbarton Oaks.^[7] In the Dumbarton Oaks mosaic, the bust of Tethys—surrounded by fishes—is rising, bare-shouldered from the waters. Against her shoulder rests a golden ship's rudder. Gray wings sprout from her forehead, as in the mosaics illustrated above and below.

During the war against the Titans, Tethys raised Hera as her step-child,^[8] but there are no records of active cults for Tethys in historic times.

Tethys has sometimes been confused ^[9] with another sea goddess who became the sea-nymph Thetis, the wife of Peleus and mother of Achilles during Classical times. Some myths imply a second generation relationship between the two, a grandmother and granddaughter.

Indicative of the power exercised by Tethys, one myth^[10] relates that the prominent goddess of the Olympians, Hera, was not pleased with the placement of Callisto and Arcas in the sky, as the constellations Ursa Major and Ursa Minor, so she asked her *nurse* Tethys to help. Tethys, a marine goddess, caused the constellations forever to circle the sky and never drop below the horizon, hence explaining why they are circumpolar. Robert Graves interprets the use of the term *nurse* in Classical myths as identifying deities who once were goddesses of central importance in the periods before historical documentation.^[11]

Tethys, a moon of the planet Saturn, and the prehistoric Tethys Ocean are named after this goddess.



Children

Greek deities series	
Primordial deities	
Titans and Olympians	
Chthonic deities	
Personified concepts	
Other deities	
Aquatic deities	
• Amphitrite	• Ophion
• Ceto	• Phorcys
• Glaucus	• Pontus
• Naiades	• Poseidon
• Nereides	• Proteus
• Nereus	• Tethys
• Oceanides	• Thetis

• Oceanus	• Triton
-----------	----------

- Achelous
- Acheron
- Alpheus
- Amaltheia
- Amphitrite
- Asia
- Asopus
- Callirrhoe
- Calypso
- Catillus
- Cebren
- Cephissus
- Circe
- Clitunno (Roman mythology)
- Clymene
- Clytia
- Criniscus
- Dione
- Doris
- Electra
- Enipeus
- Eurynome
- Inachus
- Lysithea
- Melia
- Meliboea
- Merope
- Metis
- Nilus
- The Oceanids
- Peneus
- Perse
- Pleione
- Rhode
- Scamander
- Styx
- Telesto
- Tiberinus (Roman mythology)
- Tibertus (Roman mythology)
- Tyche
- Volturnus (Roman mythology)

Genealogy of the Olympians in Greek mythology

		Ouranos	Gaia		
	Oceanus	Hyperion	Coeus	Crius	Iapetus
					Mnemosyne
	Cronus	Rhea	Tethys	Theia	Phoebe
					Themis
	Zeus	Hera	Hestia	Demeter	Hades
					Poseidon
	Ares	Hephaestus	Hebe	Eileithyia	Enyo
					Eris
		Metis	Maia	Leto	Semele
	Aphrodite	Athena	Hermes	Apollo	Artemis
					Dionysus


Notes

- [1] Hesiod. *Theogony* lines 136, 337 and *Bibliothèque*, 1.2.
- [2] Tethys and Oceanus appear as a pair in Callimachus, *Hymn* 4.17, and in Apollonius, *Argonautica* 3.244. In Catullus 88, not even Tethys and Oceanus can wash away Gellius' stain of incest: "*o Gelli, quantum non ultima Tethys/ nec genitor Nympharum abluit Oceanus.*" S. J. Harrison, in "Mythological Incest: Catullus 88" *The Classical Quarterly* New Series, **46.2** (1996), pp. 581-582, points out the irony of Catullus' allusion to the sibling couple in this context.
- [3] Hesiod. *Theogony*, 337-70 gives an extensive list of their progeny, reflected in the list appended above.
- [4] Burkert 1992:92 states that "Tethys is in no way an active figure in Greek mythology".
- [5] Burkert 1992:93.
- [6] <http://www.harbus.org/2007/This-Month-from-Baker-3802/>
- [7] Sara M. Wages, "A Note on the Dumbarton Oaks 'Tethys Mosaic'" *Dumbarton Oaks Papers* **40** (1986), pp. 119-128. Wages notes a sixth-century Attic vase painted by Sophilos at the British Museum, where Tethys is identified among the guests, that included all of the deities, at the wedding of Peleus and Thetis. She appends a list of other similar, though [unidentified] images from the Greek east as far as Armenia, that can be taken for Tethys.
- [8] "...the time when Zeus caused Father Kronos to sink beneath the earth and sea. At that time Zeus and Hera lived in the palace of Okeanos and Tethys, who had received the divine children from the hands of Rhea and were keeping them hidden." (Karl Kerényi, *The Gods of the Greeks*, 1951: 96, noting *Iliad* 14.239).
- [9] even in Antiquity (Burkert 1992:92)
- [10] Pseudo-Hyginus, *Fabulae*, 177: "For Tethys, wife of Oceanus, and foster mother of Juno [Hera], forbids its setting in the Oceanus."
- [11] Robert Graves, *The Greek Myths*, 24.9, 164.1

References

- Burkert, Walter *The Orientalizing Revolution: Near Eastern Influence on Greek Culture in the Early archaic Age* (Harvard University Press) 1992, pp 91-93.
- Theoi.com: (<http://www.theoi.com/Titan/TitanisTethys.html>) Tethys

Theia

Theia	
<div></div> <div>In the frieze of the Great Altar of Pergamon (Berlin), the goddess who fights at Helios' back is conjectured to be Theia^[1]</div>	
Abode	Earth
Symbol	Eyes, Glasses
Consort	Hyperion
Parents	Gaia and Uranus
Siblings	Hyperion, Themis, Mnemosyne, Rhea, Kronos, Oceanus, Tethys, Iapetus, Krios, Phoebe and Coeus
Children	Helios, Eos and Selene

In Greek mythology, **Theia** "goddess" or "divine" (sometimes written **Thea** or **Thia**), also called **Euryphaessa** "wide-shining," was a Titan. The name *Theia* alone means simply, "goddess"; *Theia Euryphaessa* (Θεία Εὐρυφάεσσα) brings overtones of extent (εὐρύς, *eurys*, "wide", root: εὐρυ-/εὐρε-) and brightness (φάος, *phaos*, "light", root: φαεσ-).

Earlier myths

Hesiod's *Theogony* gives her an equally primal origin, a daughter of Gaia (Earth) and Uranus (Sky).^[2] Robert Graves also relates that later Theia is referred to as the *cow-eyed Euryphaessa* who gave birth to Helios in myths dating to Classical Antiquity.^{[3][4]}

Later myths

Once paired in later myths with her Titan brother Hyperion as her husband, "mild-eyed Euryphaessa, the far-shining one" of the Homeric Hymn to Helios, was said to be the mother of Helios (the Sun), Selene (the Moon), and Eos (the Dawn).

Pindar praises Theia in his Fifth Isthmian ode:

Mother of the Sun, Theia of many names, for your sake men honor gold as more powerful than anything else; and through the value you bestow on them, o queen, ships contending on the sea and yoked teams of horses in swift-whirling contests become marvels.

She seems here a goddess of glittering in particular and of glory in general, but Pindar's allusion to her as "Theia of many names" is telling, since it suggests assimilation, referring not only to similar mother-of-the-sun goddesses such as Phoebe and Leto, but perhaps also to more universalizing mother-figures such as Rhea and Cybele.

Theia in the sciences

Theia's mythological role as the mother of the Moon goddess Selene is alluded to in the application of the name to a hypothetical planet which, according to the giant impact hypothesis, collided with the Earth, resulting in the Moon's creation.

Theia's alternate name *Euryphaessa* has been adopted for a species of Australian leafhoppers *Dayus euryphaessa* (Kirkaldy, 1907).

Notes

[1] M.M. Honan, *Guide to the Pergamon Museum*, Berlin 1904, etc.

[2] Hesiod, *Theogony*, 132.

[3] Graves, Robert, *The Greek Myths*, 42.a

[4] Hesiod, *Theogony* 371; of "cow-eyed, Karl Kerényi observes that "these names recall such names as Europa and Pasiphae, or Pasiphaessa—names of moon-goddesses who were associated with bulls. In the mother of Helios we can recognize the moon-goddess, just as in his father Hyperion we can recognise the sun-god himself" (Kerényi, *The Gods of the Greeks*, 1951, p. 192).

References

- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Theia" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=T:entry+group=7:entry=theia-bio-1>)

External links

- Theoi Project - Theia (<http://www.theoi.com/Titan/TitanisTheia.html>)

Phoebe

In Greek mythology "radiant" **Phoebe** (☾ /ˈfiːbiː/; Greek: Φοίβη *Phoibe*), was one of the original Titans, who were one set of sons and daughters of Uranus and Gaia.^[1] She was traditionally associated with the moon (see Selene), as in Michael Drayton's *Endimion and Phæbe*, (1595), the first extended treatment of the Endymion myth in English. Her consort was her brother Coeus, with whom she had two daughters, Leto, who bore Apollo and Artemis, and Asteria, a star-goddess who bore an only daughter Hecate.^[2]

Through Leto she was the grandmother of Apollo and Artemis. The names *Phoebe* and *Phoebus* came to be applied as a synonym for Apollo and Artemis.^[3]

According to a speech that Aeschylus, in *Eumenides*, puts in the mouth of the Delphic priestess herself, she received control of the Oracle at Delphi from Themis: "Phoebe in this succession seems to be his private invention," D.S. Robertson noted, reasoning that in the three great allotments of oracular powers at Delphi, corresponding to the three generations of the gods, "Ouranos, as was fitting, gave the oracle to his wife Gaia and Kronos appropriately allotted it to his sister Themis."^[4]

In Zeus' turn to make the gift, however, Aeschylus could not report that the oracle was given directly to Apollo, who had not yet been born, Robertson notes, and thus Phoebe was interposed. These supposed male delegations of the powers at Delphi as expressed by Aeschylus are not borne out by the usual modern reconstruction of the sacred site's pre-Olympian history.


References

- [1] Hesiod, *Theogony*.
- [2] Hesiod. *Theogony*, 404ff.
- [3] Compare the relation of the comparatively obscure archaic figure of Pallas and Pallas Athena.
- [4] D. S. Robertson, "The Delphian Succession in the Opening of the Eumenides" *The Classical Review* **55.2** (September 1941, pp. 69-70) p. 69.

External links

- Theoi.com: Phoebe (<http://www.theoi.com/Titan/TitanisPhoibe.html>)

Rhea

Rhea	
	
Rhea presenting Cronus the stone wrapped in cloth.	
Consort	Cronus
Parents	Uranus and Gaia
Siblings	The Hekatonchires, The Cyclopes, Oceanus, Coeus, Crius, Hyperion, Iapetus, Theia, Themis, Mnemosyne, Phoebe, Tethys, Cronus, and The Gigantes
Children	Poseidon, Hades, Demeter, Hestia, Hera, Zeus

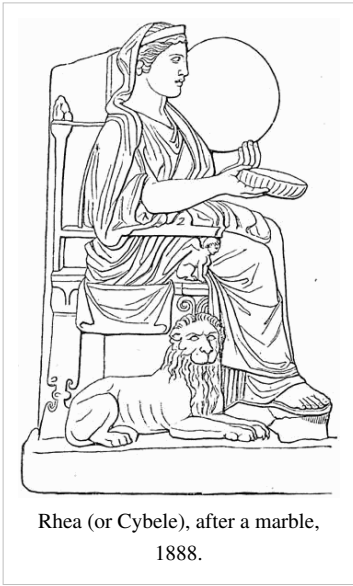
Rhea (♀ /'riːə/; Ancient Greek: Ῥέα) was the Titaness daughter of the sky god Uranus and the earth goddess Gaia, in Greek mythology. In early traditions, she was known as "the mother of gods" and was therefore strongly associated with Gaia and Cybele, who had similar functions. The classical Greeks saw her as the mother of the Olympian gods and goddesses, but not as an Olympian goddess in her own right. The Romans identified her with Magna Mater (their form of Cybele), and the Goddess Ops.

Etymology and namesakes

If *Rhea* is indeed Greek, most ancient etymologists derive *Rhea* (Ῥέα) by metathesis from ἔρα "ground",^[1] but a tradition embodied in Plato^[2] and in Chrysippus^[3] connected the word with "ῥέω" (*rheo*), "flow", "discharge",^[4] which is what LSJ supports.^[5] Alternatively, the name *Rhea* may be connected with words for the pomegranate, ῥόα, later ῥοιά. Mythographer Karl Kerényi suggested that the consonance might ultimately derive from a deeper, pre-Indo-European language layer: indeed the sign combination *ro-ja*, which is someone with great power, is attested in Linear A.

The name of the bird species *rhea* is derived from the goddess name *Rhea*.^[6]

The second largest moon of the planet Saturn is named after her.



Myths and genealogy

Cronus sired six children by Rhea: Hestia, Hades, Demeter, Poseidon, Hera and Zeus in that order, but swallowed them all as soon as they were born except Zeus, since he had learned from Gaia and Uranus that he was destined to be overcome by his own child as he had overthrown his own father. When Zeus was about to be born, however, Rhea sought Uranus and Gaia to devise a plan to save him, so that Cronus would get his retribution for his acts against Uranus and his own children. Rhea gave birth to Zeus in Crete, handing Cronus a stone wrapped in swaddling clothes, which he promptly swallowed.

Then she hid Zeus in a cave on Mount Ida in Crete. According to varying versions of the story:

1. He was then raised by Gaia,
2. He was suckled by his first cousin, a goat named Amalthea, while a company of Kouretes, soldiers, or smaller gods, shouted and clashed their swords together to make noise so that Cronus would not hear the baby's cry,
3. He was raised by a nymph named Adamanthea, who fed him goat milk. Since Cronus ruled over the earth, the heavens, and the sea and swallowed all of the children of Rhea, Adamanthea hid him by dangling him on a rope from a tree so he was suspended between earth, sea, and sky and thus, invisible to his father.

Zeus forced Cronus to disgorge the other children in the reverse order in which they had been swallowed, the oldest becoming the last, and youngest: first the stone, which was set down at Pytho under the glens of Parnassus to be a sign to mortal men, then the rest. In some versions, Metis gave Cronus an emetic to force him to disgorge the babies, or Zeus cut Cronus' stomach open. Then Zeus released the brothers of Cronus, the Gigantes, the Hecatonkheires and the Cyclops, who gave him thunder and lightning, which had previously been hidden by Gaia. Zeus and his siblings, together with the Gigantes, Hecatonkheires, and Cyclopes, overthrew Cronus and the other Titans. Similarly, in later myths, Zeus would swallow Metis when she was pregnant with Athena, because of a prophecy that said she would later give birth to a son who would be more glorious than his father. Athena was born unharmed, bursting out of his head in full armor.

Cult

Rhea had "no strong local cult or identifiable activity under her control".^[7] She was originally worshiped in Crete, where according to myth, she saved the new-born Zeus from being devoured by Cronus, by substituting a stone for the infant god and entrusting him to the care of her attendants, the Curetes. These attendants afterwards became the bodyguard of Zeus and the priests of Rhea. Their rhythmic, raucous chants and dances, accompanied by the tympanon (a wide, handheld drum) and the clashing of bronze shields and cymbals, provoked a state of religious ecstasy.^[7] This may have been the source for the use of a tympanon in Cybele's rites; in historical times, the resemblances between the two goddesses were so marked that some Greeks regarded Cybele as their own Rhea, who had deserted her original home on Mount Ida in Crete and fled to Mount Ida in the wilds of Phrygia to escape Cronus.^[8] A reverse view was expressed by Virgil,^[9] and it is probably true that cultural contacts with the mainland brought Cybele to Crete, where she was transformed into Rhea or identified with an existing local goddess and her rites.

Iconography

Rhea only appears in Greek art from the 4th century BC, when her iconography draws on that of Cybele; the two are therefore often indistinguishable;^[10] both can be shown on a throne flanked by lions or on a chariot drawn by two lions. In Roman religion, her counterpart Cybele was Magna Mater deorum Idaea, who was brought to Rome and was identified in Roman mythology as an ancestral Trojan deity. On a functional level, Rhea was thought equivalent to Roman Ops or *Opis*.

Most often Rhea's symbol is a pair of lions, the ones that pulled her celestial chariot and were seen often, rampant, one on either side of the gateways through the walls to many cities in the ancient world. The one at Mycenae is most characteristic, with the lions placed on either side of a pillar that symbolizes the goddess.



Rhea rides on a lion, Pergamon Altar, Pergamon Museum, Berlin.

Depiction in ancient literature



In the dry stone Cyclopean masonry of the Lion Gate of the Mycenae acropolis, the pillar flanked by lions represents the deity.

In Homer, Rhea is the mother of the gods, though not a universal mother like Cybele, the Phrygian Great Mother, with whom she was later identified.

In the *Argonautica* by Apollonius of Rhodes, the fusion of Rhea and Phrygian Cybele is complete. "Upon the Mother depend the winds, the ocean, the whole earth beneath the snowy seat of Olympus; whenever she leaves the mountains and climbs to the great vault of heaven, Zeus himself, the son of Cronus, makes way, and all the other immortal gods likewise make way for the dread goddess," the seer Mopsus tells Jason in *Argonautica*; Jason climbed to the sanctuary high on Mount Dindymon to offer sacrifice and libations to placate the goddess, so that the Argonauts might continue on their way. For her *temenos* they wrought an image of the goddess, a *xoanon*, from a vine-stump. There "they called upon the mother of

Dindymon, mistress of all, the dweller in Phrygia, and with her Titias and Kyllenos who alone of the many Cretan Daktyls of Ida are called 'guiders of destiny' and 'those who sit beside the Idaean Mother'." They leapt and danced in their armour: "For this reason the Phrygians still worship Rhea with tambourines and drums".^[11]

Genealogy of the Olympians in Greek mythology


		Ouranos	Gaia		
Oceanus	Hyperion	Coeus	Crius	Iapetus	Mnemosyne
Cronus	Rhea	Tethys	Theia	Phoebe	Themis
Zeus	Hera	Hestia	Demeter	Hades	Poseidon
Ares	Hephaestus	Hebe	Eileithyia	Enyo	Eris
	Metis	Maia		Leto	Semele

Aphrodite Athena Hermes Apollo Artemis Dionysus

References

- [1] N. Hopkinson. "Rhea in Callimachus' Hymn to Zeus". *The Journal of Hellenic Studies*. She hid Zeus from Cronus so he would not be eaten. **104** (1984:176-1770 p. 176; the evidence was marshalled by O. Grupp[e], *Griechische Mythologie und Religionsgeschichte*(Munich) 1906, vol. II:1524, col. II.
- [2] Plato. *Cratylus* 402b-c.
- [3] Chrysippus, *Stoic* 2.318
- [4] ῥέω ([http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=r\(e/w\)](http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=r(e/w))), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, on Perseus Digital Library
- [5] ῥέα ([http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=*\(re/a_\)](http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=*(re/a_))), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, on Perseus Digital Library
- [6] C. Michael Hogan. 2009. *Lesser Rhea: Rhea pinnata*, GlobalTwitcher.com, ed. N. Stromberg (http://www.globaltwitcher.com/artspec_information.asp?thingid=14)
- [7] Roller, Lynn E., *In Search of God the Mother: The Cult of Anatolian Cybele*, University of California Press, 1999. p. 171.
- [8] Roller, Lynn E., *In Search of God the Mother: The Cult of Anatolian Cybele*, University of California Press, 1999. p. 171. See also Strabo. *Geography*, 469, 12.
- [9] Virgil. *Aeneid*, iii.
- [10] Roller, Lynn E., *In Search of God the Mother: The Cult of Anatolian Cybele*, University of California Press, 1999. p. 171. ISBN 9780520210240
- [11] (Apollonius of Rhodes), Richard Hunter, tr., 1993. *Jason and the Golden Fleece* (Oxford: Clarendon Press), Book II, p. 29f.

Mnemosyne

Mnemosyne ( /nɪˈmɒzɪniː/ or /nɪˈmɒsɪniː/; Greek: Μνημοσύνη, pronounced [mnɛ̞ːmosýːnɛ̞ː]), source of the word *mnemonic*,^[2] was the personification of memory in Greek mythology. The titaness was the daughter of Gaia and Uranus and the mother of the nine Muses by Zeus:

- Calliope (Epic Poetry)
- Clio (History)
- Erato (Love Poetry)
- Euterpe (Music)
- Melpomene (Tragedy)
- Polyhymnia (Hymns)
- Terpsichore (Dance)
- Thalia (Comedy)
- Urania (Astronomy)

In Hesiod's *Theogony*, kings and poets receive their powers of authoritative speech from their possession of Mnemosyne and their special relationship with the Muses.

Zeus and Mnemosyne slept together for nine consecutive nights, thus birthing the nine Muses. Mnemosyne also presided over a pool^[3] in Hades, counterpart to the river Lethe, according to a series of 4th century BC Greek funerary inscriptions in dactylic hexameter. Dead souls drank from Lethe so they would not remember their past lives when reincarnated. Initiates were encouraged to drink from the river Mnemosyne when they died, instead of Lethe. These inscriptions may have been connected with Orphic poetry (see Zuntz, 1971).

Similarly, those who wished to consult the oracle of Trophonius in Boeotia were made to drink alternately from two springs called "Lethe" and "Mnemosyne". An analogous setup is described in the Myth of Er at the end of Plato's *Republic*.



Mnemosyne (1881), a Pre-Raphaelite interpretation of the goddess by Dante Gabriel Rossetti^[1]

Genealogy of the Olympians in Greek mythology

Ouranos			Gaia		
Oceanus	Hyperion	Coeus	Crius	Iapetus	Mnemosyne
Cronus	Rhea	Tethys	Theia	Phoebe	Themis
Zeus	Hera	Hestia	Demeter	Hades	Poseidon
Ares	Hephaestus	Hebe	Eileithyia	Enyo	Eris
	Metis	Maia		Leto	Semele

Aphrodite Athena Hermes Apollo Artemis Dionysus

References

- Zuntz, Günther. *Persephone*. Cambridge, 1971.

Notes

- [1] Collection of the Delaware Art Museum, Samuel and Mary R. Bancroft Memorial, Rossetti Archive (<http://www.rossettiarchive.org>).
- [2] *Memory* and the name *Memnon*, as in "Memnon of Rhodes" are etymologically related. Mnemosyne is sometimes confused with Mneme or compared with Memoria.
- [3] Richard Janko, "Forgetfulness in the Golden Tablets of Memory," *Classical Quarterly* 34 (1984) 89–100; see article "Totenpass" for the reconstructed devotional which instructs the initiated soul through the landscape of Hades, including the pool of Memory.

Themis

Themis (Greek: Θέμις) is an ancient Greek Titaness. She is described as "of good counsel", and is the embodiment of divine order, law, and custom. *Themis* means "divine law" rather than human ordinance, literally "that which is put in place", from the verb τίθημι, *títhēmi*, "to put".

To the ancient Greeks she was originally the organizer of the "communal affairs of humans, particularly assemblies".^[1] Moses Finley remarked of *themis*, as the word was used by Homer in the 8th century, to evoke the social order of the 10th- and 9th-century Greek Dark Ages:

Themis is untranslatable. A gift of the gods and a mark of civilized existence, sometimes it means right custom, proper procedure, social order, and sometimes merely the will of the gods (as revealed by an omen, for example) with little of the idea of right.^[2]

Finley adds, "There was *themis*—custom, tradition, folk-ways, *mores*, whatever we may call it, the enormous power of 'it is (or is not) done'. The world of Odysseus had a highly developed sense of what was fitting and proper."^[3]



Themis from the Temple of Nemesis, Rhamnous, Attica, signed by the sculptor Chairestratos, c. 300 BCE

Mythology

The personification of abstract concepts is characteristic of the Hellenes. The ability of the goddess Themis to foresee the future enabled her to become one of the Oracles of Delphi, which in turn led to her establishment as the goddess of divine justice.

Some classical representations of Themis (*illustration, left*) did not show her blindfolded (because of her talent for prophecy, she had no need to be blinded) nor was she holding a sword (because she represented common consent, not coercion). The sword is also believed to represent the ability Themis had from cutting fact from fiction, to her there was no middle ground. Themis built the Oracle at Delphi and was herself oracular. According to another legend, Themis received the Oracle at Delphi from Gaia and later gave it to Phoebe.^[4]

When Themis is disregarded, Nemesis brings just and wrathful retribution, thus Themis shared the *Nemesion* temple at Rhamnous. Themis is not wrathful: she, "of the lovely cheeks", was the first to offer Hera a cup when she returned to Olympus distraught over threats from Zeus (*Iliad* xv. 88).

Themis presided over the proper relation between man and woman, the basis of the rightly ordered family (the family was seen as the pillar of the deme), and judges were often referred to as "*themistopóloi*" (the servants of Themis). Such was the basis for order upon Olympus too. Even Hera addressed her as "Lady Themis." The name of Themis might be substituted for Adrasteia in telling of the birth of Zeus on Crete.

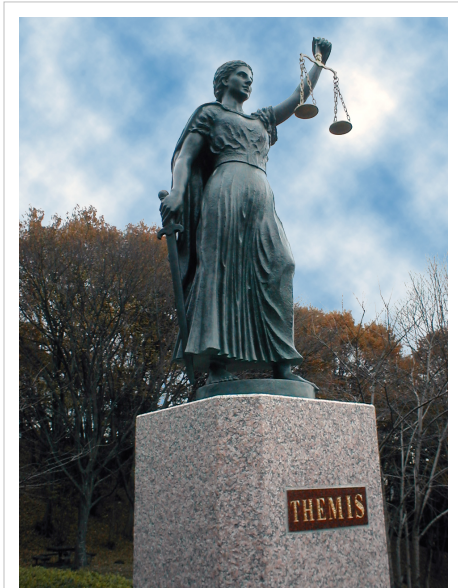
Themis was present at Delos to witness the birth of Apollo. According to Ovid, it was Themis rather than Zeus who told Deucalion to throw the bones of "his Mother" over his shoulder to create a new race of humankind after the Deluge.

Hesiod's description and contrast to Dike

In Greek mythology, Hesiod mentions^[5] Themis among the six sons and six daughters of Gaia and Uranus (Earth and Sky). Among these Titans of primordial myth, few were venerated at specific sanctuaries in classical times.

Themis occurred in Hesiod's *Theogony* as the first recorded appearance of *Justice* as a divine personage. Drawing not only on the socio-religious consciousness of his time but also on many of the earlier cult-religions, Hesiod described the forces of the universe as cosmic divinities. Hesiod portrayed temporal justice, Dike, as the daughter of Zeus and Themis.

Dike executed the law of judgments and sentencing and, together with her mother Themis, carried out the final decisions of Moira. For Hesiod, Justice is at the center of religious and moral life, who, independently of Zeus, is the embodiment of divine will. This personification of Dike will stand in contrast to justice viewed as custom or law, and as retribution or sentence.^[6]



Statue of Themis, Chuo University, Japan.

Children

The only consort for Themis mentioned in the sources below is Zeus.

Horai: the Hours

With Zeus she more certainly bore the Horae,^[7] those embodiments of the right moment – the rightness of Order unfolding in Time – and Astraea.

First Generation

- Auxo (the Grower)
- Carpo (the Fruit-bringer)
- Thallo (the Plant-raiser)

Second Generation

- Dike (Justice)
- Eirene (Peace)
- Eunomia (Order of Law)

Moirai: the Fates

Followers of Zeus claimed that it was with him that Themis produced the Moirai, Three Fates.^[8] A fragment of Pindar,^[9] however, tells that the Moirai were already present at the nuptials of Zeus and Themis; that in fact the Moirai rose with Themis from the springs of Okeanos the encircling World-Ocean and accompanied her up the bright sun-path to meet Zeus at Mount Olympus.

- Atropos (the Inevitable)
- Clotho (the Weaver)
- Lachesis (the Lot-caster)

Justitia

A Roman equivalent of one aspect of Hellenic Themis, as the personification of the divine rightness of law, was Iustitia (Anglicized as Justitia). Her origins are in civic abstractions of a Roman mindset, rather than archaic mythology, so drawing comparisons is not fruitful. Portrayed as an impassive woman, holding scales and a double-edged sword (sometimes a cornucopia), and since the 16th century usually shown blindfolded, the sculpted figure outside a courthouse is typically *Justitia* or Lady Justice, not Themis. In the Law Courts at Vancouver, British Columbia, however, the statue is explicitly of Themis.

References

- [1] (University of Washington School of Law) Themis, Goddess of Justice (<http://lib.law.washington.edu/ref/themis.html>)
- [2] Finley, *The World of Odysseus*, rev. ed.(New York: Viking Prewss) 1978: 78, note.
- [3] Finley, *op. cit.* p. 82.
- [4] Aeschylus, *Eumenides* 1 ff.
- [5] Hesiod, *Theogony* 132; this origin was part of Orphic tradition as well (Orphic Hymn 79).
- [6] Donna Marie Giancola, "Justice and the Face of the Great Mother (East and West)" (<http://www.bu.edu/wcp/Papers/Comp/CompGian.htm>)
- [7] Hesiod, *Theogony*, 901ff.
- [8] Hesiod, *Theogony*, 904
- [9] Pindar, fragment 30.


External links

- Theoi Project: Themis (<http://www.theoi.com/Titan/TitanisThemis.html>)

Sons of Iapetus

Atlas

Atlas



Farnese Atlas, a 3rd century Roman copy of a Hellenistic work (Naples)

Abode	Western edge of Gaia (<i>the Earth</i>)
Parents	Iapetus and Asia
Children	Hesperides, Hyades, Hyas, Pleiades, Calypso, Dione and Maera

In Greek mythology, **Atlas** (/ˈætləs/; Ancient Greek: Ἀτλας) was the primordial Titan who held up the celestial sphere. Although associated with various places, he became commonly identified with the Atlas Mountains in northwest Africa (Modern-day Morocco and Algeria).^[1] Atlas was the son of the Titan Iapetus and the Oceanid Asia^[2] or Klyménē (Κλυμένη).^[3]

Now Iapetus took to wife the neat-ankled maid Clymene, daughter of Ocean, and went up with her into one bed. And she bare him a stout-hearted son, Atlas: also she bare very glorious Menoetius and clever Prometheus, full of various wiles, and scatter-brained Epimetheus.

—Hesiod, *Theogony* 507–11

In contexts where a Titan and a Titaness are assigned each of the seven planetary powers, Atlas is paired with Phoebe and governs the moon.^[4] He had three brothers: Prometheus, Epimetheus and Menoetius.^[5]

Hyginus emphasises the primordial nature of Atlas by making him the son of Aether and Gaia.^[6]

The first part of the term "*Atlantic Ocean*" refers to "Sea of Atlas", the term "*Atlantis*" refers to "island of Atlas".

Etymology

The etymology of the name *Atlas* is uncertain and still debated. Virgil took pleasure in translating etymologies of Greek names by combining them with adjectives that explained them: for Atlas his adjective is *durus*, "hard, enduring",^[7] which suggested to George Doig^[8] that Virgil was aware of the Greek *τλήναι* "to endure"; Doig offers the further possibility that Virgil was aware of Strabo's remark that the native North African name for this mountain was *Douris*. Since the Atlas mountains rise in the region inhabited by Berbers, it has been suggested that the name might be taken from one of the Berber languages, specifically *adrar*, Berber for "mountain".^[9]

Some modern linguists derive it and its Greek root from the Proto-Indo-European root **tel*, 'to uphold, support'; others suggest that it is a pre-Indo-European name. Others hold it is pre-Indo-European, or Pelasgian in origin, associated with the word "thalassa", meaning "sea".

Punishment

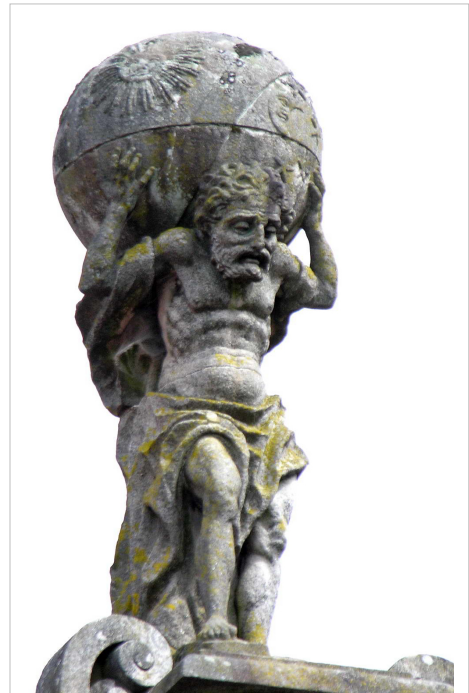
Atlas and his brother Menoetius sided with the Titans in their war against the Olympians, the Titanomachy. His brothers Prometheus and Epimetheus weighed the odds and betrayed the other Titans by forming an alliance with the Olympians. When the Titans were defeated, many of them (including Menoetius) were confined to Tartarus, but Zeus condemned Atlas to stand at the western edge of Gaia (the Earth) and hold up Uranus (the Sky) on his shoulders, to prevent the two from resuming their primordial embrace. Thus, he was *Atlas Telamon*, "enduring Atlas," and became a doublet of Koios, the embodiment of the celestial axis around which the heavens revolve.^[10]

A common interpretation today is that Atlas was forced to hold the Earth on his shoulders, but Classical art shows Atlas holding the celestial spheres, not a globe; the solidity of the marble globe born by the renowned Farnese Atlas may have aided the conflation, reinforced in the 16th century by the developing usage of *atlas* to describe a corpus of terrestrial maps.

Variations

In a late story,^[11] a giant named Atlas tried to drive a wandering Perseus from the place where the Atlas mountains now stand. In Ovid's telling,^[12] Perseus revealed Medusa's head, turning Atlas to stone (those very mountains) when he tried to drive him away, as a prophecy said that a son of Zeus would steal the golden apples. As is not uncommon in myth, this account cannot be reconciled with the far more common stories of Atlas' dealings with Heracles, who was Perseus' great-grandson.

According to Plato, the first king of Atlantis was also named Atlas, but that Atlas was a son of Poseidon and the mortal woman Cleito.^[13] A euhemerist origin for Atlas was as a legendary Atlas, king of Mauretania, an expert astronomer. Some say he is even the god of astronomy.



Sculpture of Atlas, Praza do Toural, Santiago de Compostela.



Greco-Buddhist (1-200 BC) Atlas, supporting a Buddhist monument, Hadda, Afghanistan.

Encounter with Heracles

One of the Twelve Labors of the hero Heracles was to fetch some of the golden apples which grow in Hera's garden, tended by Atlas' daughters, the Hesperides, and guarded by the dragon Ladon. Heracles went to Atlas and offered to hold up the heavens while Atlas got the apples from his daughters.

Upon his return with the apples, however, Atlas attempted to trick Heracles into carrying the sky permanently by offering to deliver the apples himself, as anyone who purposely took the burden must carry it forever, or until someone else took it away. Heracles, suspecting Atlas did not intend to return, pretended to agree to Atlas' offer, asking only that Atlas take the sky again for a few minutes so Heracles could rearrange his cloak as padding on his shoulders. When Atlas set down the apples and took the heavens upon his shoulders again, Heracles took the apples and ran away.

In some versions,^[14] Heracles instead built the two great Pillars of Hercules to hold the sky away from the earth, liberating Atlas much as he liberated Prometheus.

Etruscan Aril

The identifying name *Aril* is inscribed on two 5th-century Etruscan bronze items, a mirror from Vulci and a ring from an unknown site.^[15] Both objects depict the encounter with Atlas of Hercle, the Etruscan Heracles, identified by the inscription; they represent rare instances where a figure from Greek mythology is imported into Etruscan mythology, but the name is not. The Etruscan name *aril* is etymologically independent.

Children

Sources describe Atlas as the father, by different goddesses, of numerous children, mostly daughters. Some of these are assigned conflicting or overlapping identities or parentage in different sources.

- By Hesperis:
 - the Hesperides^[16]
- By Pleione (or Aethra^[17]):
 - the Hyades^[18]
 - a son, Hyas^[18]
 - the Pleiades^[19]
- By one or more unspecified goddesses:
 - Calypso^[20]
 - Dione^[21]
 - Maera^[22]



Lee Lawrie's colossal bronze *Atlas*, Rockefeller Center, New York.

Cultural influence

Atlas' best-known cultural association is in cartography. The first publisher to associate the Titan Atlas with a group of maps was the print-seller Antonio Lafreri, on the engraved title-page he applied to his *ad hoc* assemblages of maps, *Tavole Moderne Di Geografia De La Maggior Parte Del Mondo Di Diversi Autori* (1572);^[23] however, he did not use the word "atlas" in the title of his work, an innovation of Gerardus Mercator, who dedicated his "atlas" specifically "to honour the Titan, Atlas, King of Mauretania, a learned philosopher, mathematician, and astronomer"; he actually depicted the astronomer king.

Notes

- [1] Smith, "Atlas" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=A:entry+group=53:entry=atlas-bio-1>)
- [2] Pseudo-Apollodorus, *Bibliotheca* i.2.3.
- [3] Hesiod (*Theogony* 359 [as a daughter of Tethys], 507) gives her name as Clymene but the *Bibliotheca* (1.8) gives instead the name *Asia*, as does Lycophron (1411). It is possible that the name *Asia* became preferred over Hesiod's *Clymene* to avoid confusion with what must be a different Oceanid named Clymene, who was mother of Phaethon by Helios in some accounts.
- [4] Classical sources: Homer, *Iliad* v.898; Apollonius Rhodius ii. 1232; *Bibliotheca* i.1.3; Hesiod, *Theogony* 113; Stephanus of Byzantium, under "Adana"; Aristophanes *Birds* 692ff; Clement of Rome *Homilies* vi.4.72.
- [5] Hesiod, *Theogony* 371
- [6] Hyginus, Preface to *Fabulae*.
- [7] *Aeneid* iv.247: "Atlantis duri" and other instances; see Robert W. Cruttwell, "Virgil, Aeneid, iv. 247: 'Atlantis Duri'" *The Classical Review* 59.1 (May 1945), p. 11.
- [8] George Doig, "Vergil's Art and the Greek Language" *The Classical Journal* 64.1 (October 1968, pp. 1-6) p. 2.
- [9] Strabo, 17.3;
- [10] The usage in Virgil's *maximum Atlas axem umero torquet stellis ardentibus aptum* (*Aeneid*, iv.481f, cf vi.796f), combining poetic and parascientific images, is discussed in P. R. Hardie, "Atlas and Axis" *The Classical Quarterly* N.S. 33.1 (1983:220-228).
- [11] Polyeidus, Fragment 837; Ovid, *Metamorphoses* 4.627
- [12] Ovid, *Metamorphoses*, IV.617ff (on-line English translation at TheoiProject (<http://www.theoi.com/Heros/Perseus.html#Atlas>)).
- [13] Plato, *Critias*
- [14] A lost passage of Pindar quoted by Strabo (3.5.5) was the earliest reference in this context: "the pillars which Pindar calls the 'gates of Gades' when he asserts that they are the farthestmost limits reached by Heracles"; the passage in Pindar has not been traced.
- [15] Paolo Martini, *Il nome etrusco di Atlante*, (Rome:Università di Roma) 1987 investigates the etymology of *aril*, rejecting a link to the verbal morpheme *ar-* ("support") in favor of a Phoenician etymon in an unattested possible form **arrab(a)*, signifying "guarantor in a commercial transaction" with the connotation of "mediator", related to the Latin borrowing *arillator*, "middleman". This section and note depend on Rex Wallace's review of Martini in *Language* 65.1 (March 1989:187-188).
- [16] Diodorus Siculus, *The Library of History* 4.26.2
- [17] Hyginus, *Astronomica* 2.21; Ovid, *Fasti* 5.164
- [18] Hyginus, *Fabulae* 192
- [19] Hesiod, *Works and Days* 383; *Bibliotheca* 3.110; Ovid, *Fasti* 5.79
- [20] Homer, *Odyssey* 1.52; Apollodorus, E7.23
- [21] Hyginus, *Fabulae* 82, 83
- [22] Pausanias, *Guide to Greece* 8.12.7, 8.48.6
- [23] Ashley Baynton-Williams, "The 'Lafreri school' of Italian mapmakers" (<http://www.mapforum.com/03/lafrscho.htm>)



Atlas supports the terrestrial globe on a building in Collins Street, Melbourne, Australia.

References

- Origin of the term "Atlas" as a name for a collection of maps (<http://www.mapforum.com/01/atlas.htm>)
- Robert Graves, *The Greek Myths*, London: Penguin, 1955; Baltimore: Penguin. ISBN 0-14-001026-2
- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Atlas" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=A:entry+group=53:entry=atlas-bio-1>)

Prometheus

Prometheus (Greek: Προμηθεύς) is a Titan, culture hero, and trickster figure who in Greek mythology is credited with the creation of man from clay and the theft of fire for human use, an act that enabled progress and civilization. He is known for his intelligence, and as a champion of mankind.^[1]

The punishment of Prometheus as a consequence of the theft is a major theme of his mythology, and is a popular subject of both ancient and modern art. Zeus, king of the Olympian gods, sentenced the Titan to eternal torment for his transgression. The immortal Prometheus was bound to a rock, where each day an eagle, the emblem of Zeus, was sent to feed on his liver, only to have it grow back to be eaten again the next day. In some stories, Prometheus is freed at last by the hero Heracles (Hercules).

In another of his myths, Prometheus establishes the form of animal sacrifice practiced in ancient Greek religion. Evidence of a cult to Prometheus himself is not widespread. He was a focus of religious activity mainly at Athens, where he was linked to Athena and Hephaestus, other Greek deities of creative skills and technology.^[2]

In the Western classical tradition, Prometheus became a figure who represented human striving, particularly the quest for scientific knowledge, and the risk of overreaching or unintended consequences. In particular, he was regarded in the Romantic era as embodying the lone genius whose efforts to improve human existence could also result in tragedy: Mary Shelley, for instance, gave *The Modern Prometheus* as the subtitle to her novel *Frankenstein* (1818).



Prometheus depicted in a sculpture by Nicolas-Sébastien Adam, 1762 (Louvre)

Etymology

The ancients believed that the name *Prometheus* derived from the Greek *pro* (before) + *manthano* (learn) and the agent suffix *-eus*, thus meaning "Forethinker". Plato contrasts Prometheus with his dull-witted brother Epimetheus, "Afterthinker".^[3] Writing in late antiquity, the Latin commentator Servius explains that Prometheus was so named because he was a man of great foresight (*vir prudentissimus*), possessing the abstract quality of *providentia*, the Latin equivalent of Greek *promētheia* (ἀπό τῆς πρόμηθείας).^[4]

Modern scientific linguistics suggests that the name derived from the Proto-Indo-European root that also produces the Vedic *pra math*, "to steal," hence *pramathu-s*, "thief", cognate with "Prometheus", the thief of fire. The Vedic myth of fire's theft by Mātariśvan is an analog to the Greek account. *Pramantha* was the tool used to create fire.^[5]

Mythology

Hesiod

The Prometheus myth first appeared in the late 8th-century BC Greek epic poet Hesiod's *Theogony* (lines 507–616). He was a son of the Titan Iapetus by Clymene, one of the Oceanids. He was brother to Menoetius, Atlas, and Epimetheus. In the *Theogony*, Hesiod introduces Prometheus as a lowly challenger to Zeus's omniscience and omnipotence.^[6]

In the trick at Mecone, a sacrificial meal marking the "settling of accounts" between mortals and immortals, Prometheus played a trick against Zeus (545–557). He placed two sacrificial offerings before the Olympian: a selection of beef hidden inside an ox's stomach (nourishment hidden inside a displeasing exterior), and the bull's bones wrapped completely in "glistening fat" (something inedible hidden inside a pleasing exterior). Zeus chose the latter, setting a precedent for future sacrifices.^[7]

Henceforth, humans would keep that meat for themselves and burn the bones wrapped in fat as an offering to the gods. This angered Zeus, who hid fire from humans in retribution. In this version of the myth, the use of fire was already known to humans, but withdrawn by Zeus.^[8] Prometheus, however, stole back fire in a giant fennel-stalk and restored it to mankind. This further enraged Zeus, who sent Pandora, the first woman, to live with men.^[9]

Pandora was fashioned by Hephaestus out of clay and brought to life by the four winds, with all the goddesses of Olympus assembled to adorn her. "From her is the race of women and female kind," Hesiod writes; "of her is the deadly race and tribe of women who live amongst mortal men to their great trouble, no helpmeets in hateful poverty, but only in wealth."^[10]

Prometheus, in eternal punishment, is chained to a rock in the Caucasus, where his liver is eaten daily by an eagle,^[11] only to be regenerated by night, due to his immortality.^[12] Years later, the Greek hero Heracles (Hercules) slays the eagle and frees Prometheus from his chains.^[13]

Hesiod revisits the story of Prometheus in the *Works and Days* (lines 42–105). Here, the poet expands upon Zeus's reaction to the theft of fire. Not only does Zeus withhold fire from men, but "the means of life," as well (42). Had Prometheus not provoked Zeus's wrath (44–47), "you would easily do work enough in a day to supply you for a full year even without working; soon would you put away your rudder over the smoke, and the fields worked by ox and sturdy mule would run to waste." Hesiod also expands upon the *Theogony's* story of the first woman, now explicitly called Pandora ("*all gifts*"). After Prometheus' theft of fire, Zeus sent Pandora in retaliation. Despite Prometheus' warning, Epimetheus accepted this "gift" from the gods. Pandora carried a jar with her, from which were released (91–92) "evils, harsh pain and troublesome diseases which give men death".^[14] Pandora shut the lid of the jar too late to contain all the evil plights that escaped, but foresight remained in the jar, giving mankind hope.

Angelo Casanova,^[15] Professor of Greek Literature at the University of Florence, finds in Prometheus a reflection of an ancient, pre-Hesiodic trickster-figure, who served to account for the mixture of good and bad in human life, and whose fashioning of men from clay was an Eastern motif familiar in *Enuma Elish*; as an opponent of Zeus he was an

analogue of the Titans, and like them was punished. As an advocate for humanity he gains semi-divine status at Athens, where the episode in *Theogony* in which he is liberated^[16] is interpreted by Casanova as a post-Hesiodic interpolation.^[17]

Aeschylus

Prometheus Bound, perhaps the most famous treatment of the myth to be found among the Greek tragedies, is traditionally attributed to the 5th-century BC Greek tragedian Aeschylus. At the center of the drama are the results of Prometheus' theft of fire and his current punishment by Zeus; the playwright's dependence on the Hesiodic source material is clear, though *Prometheus Bound* also includes a number of changes to the received tradition.^[18]

Before his theft of fire, Prometheus played a decisive role in the Titanomachy, securing victory for Zeus and the other Olympians. Zeus's torture of Prometheus thus becomes a particularly harsh betrayal. The scope and character of Prometheus' transgressions against Zeus are also widened. In addition to giving humankind fire, Prometheus claims to have taught them the arts of civilization, such as writing, mathematics, agriculture, medicine, and science. The Titan's greatest benefaction for humankind seems to have been saving them from complete destruction. In an apparent twist on the myth of the so-called Five Ages of Man found in Hesiod's *Works and Days* (wherein Cronus and, later, Zeus created and destroyed five successive races of mortal men), Prometheus asserts that Zeus had wanted to obliterate the human race, but that he somehow stopped him.



Heracles freeing Prometheus from his torment by the eagle (Attic black-figure cup, ca. 500 BC)

Moreover, Aeschylus anachronistically and artificially injects Io, another victim of Zeus's violence and ancestor of Heracles, into Prometheus' story. Finally, just as Aeschylus gave Prometheus a key role in bringing Zeus to power, he also attributed to him secret knowledge that could lead to Zeus's downfall: Prometheus had been told by his mother Gaia of a potential marriage that would produce a son who would overthrow Zeus. Fragmentary evidence indicates that Heracles, as in Hesiod, frees the Titan in the trilogy's second play, *Prometheus Unbound*. It is apparently not until Prometheus reveals this secret of Zeus's potential downfall that the two reconcile in the final play, *Prometheus the Fire-Bringer* or *Prometheus Pyrphoros*, a lost tragedy by Aeschylus.

Prometheus Bound also includes two mythic innovations of omission. The first is the absence of Pandora's story in connection with Prometheus' own. Instead, Aeschylus includes this one oblique allusion to Pandora and her jar that contained Hope (252): "[Prometheus] caused blind hopes to live in the hearts of men." Second, Aeschylus makes no mention of the sacrifice-trick played against Zeus in the *Theogony*.^[19]

These innovations reflect the play's thematic reversal of the Hesiodic myth. In Hesiod, the story of Prometheus (and, by extension, of Pandora) serves to reinforce the theodicy of Zeus: he is a wise and just ruler of the universe, while Prometheus is to blame for humanity's unenviable existence. In *Prometheus Bound*, this dynamic is transposed: Prometheus becomes the benefactor of humanity, while every character in the drama (except for Hermes, a virtual stand-in for Zeus) decries the Olympian as a cruel, vicious tyrant.

Other authors



Creation of man by Prometheus as Athena looks on (Roman-era relief, 3rd century AD)



Prometheus watches Athena endow his creation with reason (painting by Christian Griepenkerl, 1877)

Some two dozen other Greek and Roman authors retold and further embellished the Prometheus myth into the 4th century AD. The most significant detail added to the myth found in, e.g., Sappho, Plato, Aesop and Ovid — was the central role of Prometheus in the creation of the human race. According to these sources, Prometheus fashioned humans out of clay. In the dialogue *Protagoras*, Protagoras asserts that the gods created humans and all the other animals, but it was left to Prometheus and his brother Epimetheus to give defining attributes to each. As no physical traits were left when the pair came to humans, Prometheus decided to give them fire and other civilizing arts.^[20]

Although perhaps made explicit in the *Prometheia*, later authors such as Hyginus, the *Bibliotheca*, and Quintus of Smyrna would confirm that Prometheus warned Zeus not to marry the sea nymph Thetis. She is consequently married off to the mortal Peleus, and bears him a son greater than the father — Achilles, Greek hero of the Trojan War. Pseudo-Apollodorus moreover clarifies a cryptic statement (1026–29) made by Hermes in *Prometheus Bound*, identifying the centaur Chiron as the one who would take on Prometheus' suffering and die in his place.^[20]

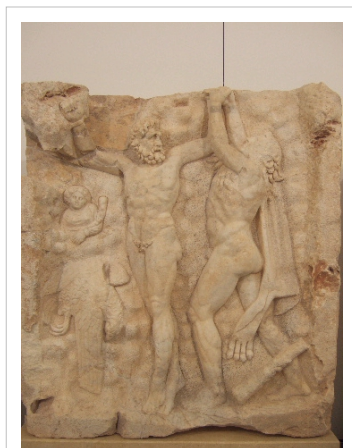
Reflecting a myth attested in Greek vase paintings from the Classical period, Pseudo-Apollodorus places the Titan (armed with an axe) at the birth of Athena, thus explaining how the goddess sprang forth from the forehead of Zeus.^[20]

Other minor details attached to the myth include: the duration of Prometheus' torment,^{[21][22]} the origin of the eagle that ate the Titan's liver (found in Pseudo-Apollodorus and Hyginus); Pandora's marriage to Epimetheus (found in Pseudo-Apollodorus); myths surrounding the life of Prometheus' son, Deucalion (found in Ovid and Apollonius of Rhodes); and Prometheus' marginal role in the myth of Jason and the Argonauts (found in Apollonius of Rhodes and Valerius Flaccus).^[20]

Anecdotally, the Roman fabulist Phaedrus attributes to Aesop a simple etiology for homosexuality, in Prometheus' getting drunk while creating the first humans and misapplying the genitalia.^[23]

Religious cult

Despite his importance to the myths and imaginative literature of ancient Greece, the religious cult of Prometheus during the Archaic and Classical periods seems to have been limited.^[24] Writing in the 2nd century AD, the satirist Lucian points out that while temples to the major Olympians were everywhere, none to Prometheus is to be seen.^[25]



Heracles freeing Prometheus, relief from the Temple of Aphrodite at Aphrodisias

Athens was the exception. The altar of Prometheus in the grove of the Academy was the point of origin for several significant processions and other events regularly observed on the Athenian calendar. For the Panathenaic festival, arguably the most important civic festival at Athens, a torch race began at the altar, which was located outside the sacred boundary of the city, and passed through the Kerameikos, the district inhabited by potters and other artisans who regarded Prometheus and Hephaestus as patrons.^[26] The race then traveled to the heart of the city, where it kindled the sacrificial fire on the altar of Athena on the Acropolis to conclude the festival.^[27] These footraces took the form of relays in which teams of runners passed off a flaming torch. According to Pausanias (2nd century AD), the torch relay, called *lampadedromia* or *lampadephoria*, was first instituted at Athens in honor of Prometheus.^[28] By the Classical period, the races were run by ephebes also in honor of Hephaestus and Athena.^[29] Prometheus' association with fire is the key to his religious significance^[30] and to the alignment with Athena and Hephaestus that was specific to Athens and its

"unique degree of cultic emphasis" on honoring technology.^[31] The festival of Prometheus was the Prometheia. The wreaths worn symbolized the chains of Prometheus.^[32]

Pausanias recorded a few other religious sites in Greece devoted to Prometheus. Both Argos and Opous claimed to be Prometheus' final resting place, each erecting a tomb in his honor. The Greek city of Panopeus had a cult statue that was supposed to honor Prometheus for having created the human race there.^[20]

In Greek art

Prometheus' torment by the eagle and his rescue by Heracles were popular subjects in vase paintings of the 6th–4th c. BC. He also sometimes appears in depictions of Athena's birth from Zeus' forehead. There was a relief sculpture of Prometheus with Pandora on the base of Athena's cult statue in the Athenian Parthenon of the 5th century BC.

Comparative mythology

The two most prominent aspects of the Prometheus myth have parallels within the beliefs of many cultures throughout the world; see creation of man from clay and theft of fire.

In Georgian mythology, Amirani is a culture hero who challenged the chief god, and like Prometheus was chained on the Caucasian mountains where birds would eat his organs.

Classical tradition

The myth of Prometheus has been a favorite theme of Western art and literature in the classical tradition, and occasionally in works produced outside the West.

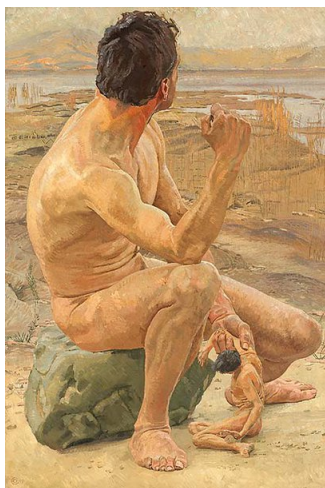
Literature

For the Romantic era, Prometheus was the rebel who resisted all forms of institutional tyranny epitomized by Zeus — church, monarch, and patriarch. The Romantics drew comparisons between Prometheus and the spirit of the French Revolution, Christ, the Satan of John Milton's *Paradise Lost*, and the divinely inspired poet or artist.

Prometheus is the lyrical "I" who speaks in Goethe's *Sturm und Drang* poem "Prometheus" (written ca. 1772–74, published 1789), addressing God (as Zeus) in misotheist accusation and defiance. In *Prometheus Unbound* (1820), a four-act lyrical drama, Percy Bysshe Shelley rewrites the lost play of Aeschylus so that Prometheus does not submit to Zeus (under the Latin name Jupiter), but instead supplants him in a triumph of the human heart and intellect over tyrannical religion. Lord Byron's poem "Prometheus" also portrays the Titan as unrepentant. Mary Shelley's 1818 novel *Frankenstein* is subtitled "The Modern Prometheus", in reference to the novel's themes of the over-reaching of modern man into dangerous areas of knowledge.



Mythological narrative of Prometheus by Piero di Cosimo (1515)



Prometheus (1909) by Otto Greiner

Franz Kafka (d. 1924) wrote a short piece on Prometheus, outlining what he saw as the four aspects of his myth:

According to the first, he was clamped to a rock in the Caucasus for betraying the secrets of the gods to men, and the gods sent eagles to feed on his liver, which was perpetually renewed.

According to the second, Prometheus, goaded by the pain of the tearing beaks, pressed himself deeper and deeper into the rock until he became one with it.

According to the third, his treachery was forgotten in the course of thousands of years, forgotten by the gods, the eagles, forgotten by himself.

According to the fourth, everyone grew weary of the meaningless affair. The gods grew weary, the eagles grew weary, the wound closed wearily.

There remains the inexplicable mass of rock. The legend tried to explain the inexplicable. As it came out of a substratum of truth it had in turn to end in the inexplicable.^[33]

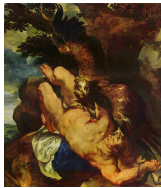
The British poet Ted Hughes titled a 1973 collection of poems *Prometheus On His Crag*. Interest in the figure of Prometheus is not confined to writers working within the tradition of what is conventionally called "the West"; the Nepalese poet Laxmi Prasad Devkota (d. 1949) wrote an epic entitled *Prometheus* (प्रमीथस).

Classical music, opera, and ballet

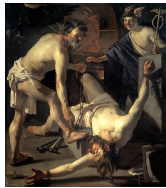
Works of classical music, opera, and ballet based on the myth of Prometheus include:

- Beethoven, *The Creatures of Prometheus* (1801), ballet.
- Franz Liszt, *Prometheus* (1850), Symphonic Poem No. 5 (S.99).
- Hugo Wolf, *Prometheus (Bedecke deinen Himmel, Zeus)*, 1889), part of his Goethe-lieder for voice and piano, later arranged for orchestra and voice.
- Alexander Scriabin, *Prometheus: Poem of Fire*, Opus 60 (1910), for orchestra.
- Carl Orff, *Prometheus* (1968), opera using Aeschylus' original Greek.

In painting



Chained Prometheus
(1611–12), by
Peter Paul Rubens



Prometheus Being Chained by Vulcan (1623), by
Dirck van Baburen



Prometheus
(1868), by
Gustave Moreau



Prometheus (1927), by José
Clemente Orozco, at Pomona
College

In landscape painting



Prometheus Chained on the Snowy Peaks of the Caucasus
by Francesco Foschi
(1710–1780)

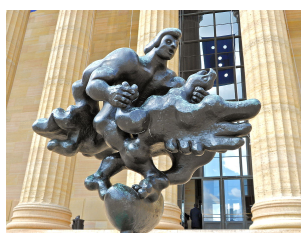


Prometheus Bound by Thomas Cole (1801–1848)

In sculpture



Paul Manship, 1933 (Rockefeller Center)



Jacques Lipchitz, 1943 (Philadelphia Museum of Art)



Menashe Kadishman, 1980–87 (Meyerhoff Art Education Center, Tel Aviv)

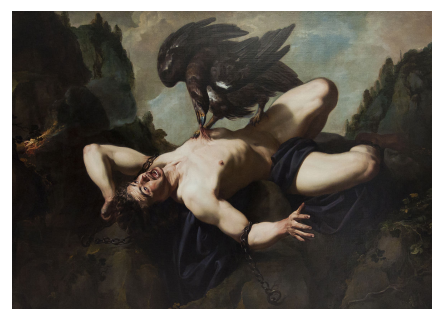
Science

The myth of Prometheus, with its theme of invention and discovery, has been used in science-related names and as a metaphor for scientific progress.

- The cloned horse Prometea, and Prometheus, a moon of Saturn, are named after this Titan, as is the asteroid 1809 Prometheus.
- The name of the sixty-first element, promethium, is derived from Prometheus.
- The Prometheus Society is a High IQ society. The name of its magazine, *Gift of Fire*, is explained by the ancient association of fire with mental gifts.^[34]
- Prometheus Books, a publishing company for scientific, educational, and popular books, especially those relating to secular humanism or scientific skepticism, takes its name from the myth.
- The Prometheus Award is given by the Libertarian Futurist Society for Libertarian science fiction.
- In 1983 Robert Anton Wilson published a non-fiction book called *Prometheus Rising* (which was followed by *Quantum Psychology*)

Liver regeneration

Scientific and medical literature about liver regeneration often alludes to Prometheus and the devouring and daily regrowth of his liver. Some think^[35] the myth even indicates that the ancient Greeks knew about the liver's remarkable capacity for self-repair. The Greek word for liver, *hēpar*, *hepat-* (ἥπαρ, cf. English "hepatitis", "hepatology", etc.) is derived from the verb *hēpaomai* (ἡπάομαι), meaning "mend, repair".^[36] While others doubt the significance to Greek medical knowledge,^[37] Prometheus's name is associated with biomedical companies involved in regenerative medicine.



Prometheus by Theodoor Rombouts (1597–1637)

Notes

- [1] William Hansen, *Classical Mythology: A Guide to the Mythical World of the Greeks and Romans* (Oxford University Press, 2005), pp. 32, 48–50, 69–73, 93, 96, 102–104, 140; as trickster figure, p. 310.
- [2] Lewis Richard Farnell, *The Cults of the Greek States* (Oxford: Clarendon Press, 1896), vol. 1, pp. 36, 49, 75, 277, 285, 314, 346; Carol Dougherty, *Prometheus* (Routledge, 2006), p. 42ff..
- [3] Plato, *Protagoras*; Hansen, *Classical Mythology*, p. 159.
- [4] Servius, note to Vergil's *Eclogue* 6.42 (<http://www.perseus.tufts.edu/hopper/text?doc=Serv.+Ecl.+6.42&fromdoc=Perseus:text:2007.01.0091>): *Prometheus vir prudentissimus fuit, unde etiam Prometheus dictus est ἀπὸ τῆς πρόμηθείας, id est a providentia.*
- [5] Fortson 2004, 27; Williamson 2004, 214–15; Dougherty 2006, 4.
- [6] Hesiod, *Theogony* 590–93.

- [7] Hesiod, *Theogony* 590-93.
- [8] M.L. West commentaries on Hesiod, W.J. Verdenius commentaries on Hesiod, and R. Lamberton's *Hesiod*, pp.95–100.
- [9] Hesiod, *Theogony* 590-93.
- [10] Hesiod, *Theogony* 590-93.
- [11] "The Aetos Kaukasios (or Caucasian Eagle) in the Prometheus Myth" (<http://www.theoi.com/Ther/AetosKaukasios.html>). Theoi.com. . Retrieved 2012-05-18.
- [12] The liver is one of the rare human organs to regenerate itself spontaneously in the case of lesion.
- [13] "Hesiod, "Theogony"" (<http://www.theoi.com/Text/HesiodTheogony.html>). Theoi.com. . Retrieved 2012-05-18.
- [14] Hesiod, WORKS AND DAYS (<http://www.theoi.com/Text/HesiodWorksDays.html>) Translation By H. G. Evelyn-White
- [15] Casanova, *La famiglia di Pandora: analisi filologica dei miti di Pandora e Prometeo nella tradizione esiodea* (Florence) 1979.
- [16] Hesiod, *Theogony*, 526-33.
- [17] In this Casanova is joined by some editors of *Theogony*.
- [18] Some of these changes are rather minor. For instance, rather than being the son of Iapetus and Clymene Prometheus becomes the son of Themis. In addition, the chorus makes a passing reference (561) to Prometheus' wife Hesione, whereas a fragment from Hesiod's *Catalogue of Women* fr. 4 calls her by the name of Pryneie, a possible corruption for Pronoia.
- [19] "Aeschylus, "Prometheus Bound"" (<http://www.theoi.com/Text/AeschylusPrometheus.html>). Theoi.com. . Retrieved 2012-05-18.
- [20] "Theoi Project: "Prometheus:"" (<http://www.theoi.com/Titan/TitanPrometheus.html>). Theoi.com. . Retrieved 2012-05-18.
- [21] "30 Years" (<http://www.mlahanas.de/Greeks/Mythology/Prometheus.html>). Mlahanas.de. 1997-11-10. . Retrieved 2012-05-18.
- [22] "30,000 Years" (<http://www.theoi.com/Ther/AetosKaukasios.html>). Theoi.com. . Retrieved 2012-05-18.
- [23] "Dionysos" (<http://www.theoi.com/Olympios/DionysosMyths2.html#Fable>). Theoi.com. . Retrieved 2012-05-18.
- [24] Dougherty, *Prometheus*, p. 46.
- [25] Lucian, *Prometheus* 14.
- [26] On the association of the cults of Prometheus and Hephaestus, see also Scholiast to Sophocles, *Oedipus at Colonus* 56, as cited by Robert Parker, *Polytheism and Society at Athens* (Oxford University Press, 2007), p. 472.
- [27] Pausanias 1.30.2; Scholiast to Plato, *Phaedrus* 231e; Dougherty, *Prometheus*, p. 46; Peter Wilson, *The Athenian Institution of the Khoregia: The Chorus, the City and the Stage* (Cambridge University Press, 2000), p. 35.
- [28] Pausanias 1.30.2.
- [29] Possibly also Pan; Wilson, *The Athenian Institution of the Khoregia*, p. 35.
- [30] Dougherty, *Prometheus*, p. 46.
- [31] Farnell, *The Cults of the Greek States*, vol. 1, p. 277; Parker, *Polytheism and Society at Athens*, p. 409.
- [32] Aeschylus, *Suppliants* frg. 202, as cited by Parker, *Polytheism and Society at Athens*, p. 142.
- [33] Translated by Willa and Edwin Muir. See Glatzer, Nahum N., ed. "Franz Kafka: The Complete Stories" Schocken Book, Inc.: New York, 1971.
- [34] Prometheus Socieity website. (<http://www.prometheussociety.org>)
- [35] See arguments for the ancient Greeks' knowledge of liver regeneration in Chen T and Chen P (1994), *Journal of the Royal Society of Medicine* 87(12): 754-755.
- [36] LSJ entry ἡπάρομαι[[Category:Articles containing Ancient Greek language text (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=hpa/omai>)] meaning *mend, repair*
- [37] A counterargument is provided by Power C and Rasko J (2008). "Whither Prometheus' Liver? Greek Myth and the Science of Regeneration" (<http://www.annals.org/content/149/6/421.full.pdf+html?sid=b7f69a75-d6ef-4268-92f9-f6cd391f18da>). *Annals of Internal Medicine* 149(6): 421-426.

References

- Alexander, Hartley Burr. *The Mythology of All Races. Vol 10: North American*. Boston, 1916.
- Beall, E.F., *Hesiod's Prometheus and Development in Myth* (<http://www.jstor.org/pss/2710042>), *Journal of the History of Ideas*, Vol. 52, No. 3 (Jul. – Sep., 1991), pp. 355–371
- Dougherty, Carol. *Prometheus*. Taylor & Francis, 2006. ISBN 0-415-32406-8, ISBN 978-0-415-32406-9
- Erdoes, Richard and Alfonso Ortiz, eds. *American Indian Myths and Legends*. New York, 1984.
- Fortson, Benjamin. *Indo-European Language and Culture: An Introduction*. Blackwell Publishing, 2004.
- Judson, Katharine B. *Myths and Legends of the Pacific Northwest*. Chicago, 1912.
- Lamberton, Robert. *Hesiod*, Yale University Press, 1988. ISBN 0-300-04068-7
- Swanton, John. "Myths and Tales of the Southeastern Indians." *Bureau of American Ethnology Bulletin* 88: 1929.
- Verdenius, Willem Jacob, "A Commentary on Hesiod: Works and Days, Vv. 1–382", Brill, 1985, ISBN 90-04-07465-1
- West, M.L., "Hesiod, Theogony, ed. with prolegomena and commentary", Oxford: Clarendon Press 1966

- West, M.L., "Hesiod, Works and Days, ed. with prolegomena and commentary", Oxford: Clarendon Press 1978
- Westervelt, W.D. *Legends of Maui – a Demigod of Polynesia, and of His Mother Hina*. Honolulu, 1910.
- Williamson, George S. *The Longing for Myth in Germany: Religion and Aesthetic Culture from Romanticism to Nietzsche* (Chicago, 2004).

Further reading

- Fernandes, Ângela, "Human values and spiritual values: Traces of Prometheus in Portuguese literature and criticism" (<http://www.springerlink.com/content/q7364p36k024jj83/>), in journal *Neohelicon*, Akadémiai Kiadó, co-published with Springer Science+Business Media B.V., Volume 34, Number 1 / June, 2007, pp. 41–49
- Kerényi, Carl, (Translated by Ralph Manheim) "Prometheus: Archetypal Image of Human Existence" (<http://books.google.com/books?id=ouOmOC6Z1HkC>), Princeton University Press, 1997. ISBN 0-691-01907-X

External links

- Theoi Text, *Theogony* (<http://www.theoi.com/Text/HesiodTheogony.html>)
 - Theoi Text, *Works and Days* (<http://www.theoi.com/Text/HesiodWorksDays.html>)
 - Theoi Mythology, Prometheus (<http://www.theoi.com/Titan/TitanPrometheus.html>)
 - Theoi Mythology, Pronoea (<http://www.theoi.com/Nymphe/NymphePronoia.html>)
 - GML, Prometheus (<http://homepage.mac.com/cparada/GML/Prometheus1.html>)
 - Messagenet, Prometheus (<http://messagenetcommresearch.com/myths/bios/prometheus.html>)
 - Prometheus, a poem by Noevel (French) (<http://www.musiqueharmonie.fr/sections.php?op=viewarticle&artid=27>)
 - Prometheus, a poem by Byron (<http://englishhistory.net/byron/poems/prometheus.html>)
 - Book "Prometheus Bound" (<http://www.prometheusbound.info/>) (*for free download – two volumes about 600 pages*)
-

Epimetheus

In Greek mythology, **Epimetheus**^[1] was the brother of Prometheus ("foresight", literally "fore-thinker"), a pair of Titans who "acted as representatives of mankind" (Kerenyi 1951, p 207). They were the inseparable sons of Iapetus,^[2] who in other contexts was the father of Atlas. While Prometheus is characterized as ingenious and clever, Epimetheus is depicted as foolish.

Mythology

According to Plato's use of the old myth in his *Protagoras* (320d-322a), the twin Titans were entrusted with distributing the traits among the newly-created animals. Epimetheus was responsible for giving a positive trait to every animal, but when it was time to give man a positive trait, lacking *foresight* he found that there was nothing left.^[3]

Prometheus decided that mankind's attributes would be the civilizing arts and fire, which he stole from Zeus. Prometheus later stood trial for his crime. In the context of Plato's dialogue, "Epimetheus, the being in whom thought follows production, represents nature in the sense of materialism, according to which thought comes later than thoughtless bodies and their thoughtless motions."^[4]

According to Hesiod, who related the tale twice (*Theogony*, 527ff; *Works and Days* 57ff), Epimetheus was the one who accepted the gift of Pandora from the gods. Their marriage may be inferred (and was by later authors), but it is not made explicit in either text.

In later myths, the daughter of Epimetheus and Pandora was Pyrrha, who married Deucalion and was one of the two who survived the deluge.

In modern culture

Epimetheus plays a key role in the philosophy of Bernard Stiegler, and in particular in terms of his understanding of the relation between technogenesis and anthropogenesis. According to Stiegler, it is significant that Epimetheus is entirely forgotten in the philosophy of Martin Heidegger. Les Amis, in his book *Commemorating Epimetheus* (2009), reinstates the value of Epimetheus. He is credited with bringing to the world our knowledge of dependency on each other described phenomenologically in terms of sharing, caring, meeting and dwelling and loving.



Pandora offers the box to Epimetheus.

References

- Kerényi, Karl, 1951. *The Gods of the Greeks*, pp 209ff.
- Graves, Robert, (1955) 1960, *The Greek Myths* 39.a-j
- Amis, Les, 2009. *Commemorating Epimetheus*.

Notes

- [1] Greek: Ἐπιμηθεύς "hindsight", literally "afterthinker"
- [2] Hesiod, *Theogony* 511ff.
- [3] Leo Strauss, *Natural Right and History*, p. 117.
- [4] Leo Strauss, *Natural Right and History*, p. 117.

Menoetius

In Greek mythology, **Menoetius** (Ancient Greek: Μενόιτιος) referred to several different people:

1. A son of Iapetus and Clymene or Asia, and a brother of Atlas, Prometheus and Epimetheus, was killed by Zeus with a flash of lightning, in the War of the Titans, and banished to Tartarus.^{[1][2][3]}
2. One of Hades' shepherds on Erythea. He told Geryon when Heracles stole Geryon's herd.
3. Father of Patroclus and Myrto (by either Sthenele, Periopis or Polymele),^{[4][5]} son of Actor^[6] and Aegina. This Menoetius may have been one of the Argonauts.

References

- [1] Hesiod, *Theogony* 507, &c., 514
- [2] *Bibliotheca* 1. 2. § 3
- [3] Scholia to Aeschylus' *Prometheus Bound* 347
- [4] *Bibliotheca* 3. 13. 8
- [5] Plutarch, *Aristides*, 20. 6
- [6] Homer, *Iliad*, XI, 785
-

The Twelve Olympians

Twelve Olympians

In Greek mythology, the **Twelve Olympians**, also known as the *Dodekatheon* (Greek: Δωδεκάθεον < δώδεκα,^{[1][2]} *dōdeka*, "twelve" + θεοί, *theoi*, "gods"), were the principal deities of the Greek pantheon, residing atop a mythical Mount Olympus. The Olympians gained their supremacy in a war of gods in which Zeus led his siblings to victory over the Titans.

The concept of the "Twelve Gods" is older than any extant Greek or Roman sources, and is likely of Anatolian origin.^[3] The gods meet in council in the Homeric epics, but the first ancient reference to religious ceremonies for the Olympians collectively is found in the Homeric Hymn to Hermes. The Greek cult of the Twelve Olympians can be traced to 6th-century BC Athens and probably has no precedent in the Mycenaean period. The altar to the Twelve Olympians at Athens is usually dated to the archonship of the younger Pesistratos, in 522/521 BC.

There was some variation as to which deities were included,^[4] but the canonical twelve as commonly portrayed in art and poetry were Zeus, Hera, Poseidon, Demeter, Athena, Hestia or Dionysus, Apollo, Artemis, Ares, Aphrodite, Hephaestus and Hermes.



Fragment of a Hellenistic relief (1st century BC – 1st century AD) depicting the Twelve Olympians carrying their attributes in procession; from left to right, Hestia (scepter), Hermes (winged cap and staff), Aphrodite (veiled), Ares (helmet and spear), Demeter (scepter and wheat sheaf), Hephaestus (staff), Hera (scepter), Poseidon (trident), Athena (owl and helmet), Zeus (thunderbolt and staff), Artemis (bow and quiver), and Apollo (cithara) (*from the Walters Art Museum*)

Hades, known in the Eleusinian tradition as Pluto, was not usually included among the Olympians because his realm was the underworld. Plato connected the Twelve Olympians with the twelve months, and implies that he considered Pluto one of the twelve in proposing that the final month be devoted to him and the spirits of the dead.^{[5][6]} In *Phaedrus* Plato aligns the Twelve with the Zodiac and would exclude Hestia from their rank.^[7]

In ancient Greek religion, the "Olympian Gods" and the "Cults of Twelve Gods" were often relatively distinct concepts.^[8] The Dodekatheon of Herodotus included Zeus, Hera, Poseidon, Hermes, Athena, Apollo, Alpheus, Cronus, Rhea and the Charites.^{[2][9]} Herodotus also mentions that Heracles was included as one of the Twelve by some.^[10] At Kos, Heracles and Dionysus are added to the Twelve, and Ares and Hephaestus are not.^[11] For Pindar, the *Bibliotheca*,^[12] and Herodorus, Heracles is not one of the Twelve Gods, but the one who established their cult.^[2] Lucian (2nd century AD) includes Heracles and Asclepius as members of the Twelve, without explaining which two







had to give way for them.

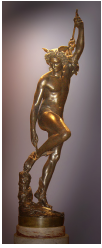





Hebe, Helios, Eros, Selene and Persephone are other important gods and goddesses who are sometimes included in a group of twelve. Eros is often depicted alongside the other twelve, especially his mother Aphrodite, but not usually counted in their number.

The Roman poet Ennius gives the Roman equivalents (the *Dii Consentes*) as six male-female complements,^[6] preserving the place of Vesta (Greek Hestia), who played a crucial role in Roman religion as a state goddess maintained by the Vestals.

List of the 12 Olympians

Classical Olympians

Greek Name	Roman Name	Image	Functions and attributes	Generation
Zeus	Jupiter		King of the gods and ruler of Mount Olympus; god of the sky and thunder. Youngest child of the Titans Cronus and Rhea. Symbols include the thunderbolt, eagle, oak tree, scepter and scales. Brother and husband of Hera, although he had many lovers.	First
Hera	Juno		Queen of the gods and the goddess of marriage and family. Symbols include the peacock, pomegranate, crown, cuckoo, lion and cow. Youngest daughter of Cronus and Rhea. Wife and sister of Zeus. Being the goddess of marriage, she frequently tried to get revenge on Zeus' lovers and their children.	First
Poseidon	Neptune		Lord of the seas, earthquakes and horses. Symbols include the horse, bull, dolphin and trident. Middle son of Cronus and Rhea. Brother of Zeus and Hades. Married to the Nereid Amphitrite, although, like most male Greek Gods, he had many lovers.	First
Dionysus	Bacchus		God of wine, celebrations and ecstasy. Patron god of the art of theatre. Symbols include the grapevine, ivy, cup, tiger, panther, leopard, dolphin and goat. Son of Zeus and the mortal Theban princess Semele. Married to the Cretan princess Ariadne. The youngest Olympian, as well as the only one to have been born of a mortal man.	Second
Apollo	Apollo ^[A]		God of light, knowledge, music, poetry, prophecy and archery. Son of Zeus and Leto. Symbols include the sun, lyre, bow and arrow, raven, dolphin, wolf, swan and mouse. Twin brother of Artemis.	Second
Artemis	Diana		Virgin goddess of the hunt, virginity, childbirth, archery, the moon, and all animals. Symbols include the moon, deer, hound, she-bear, snake, cypress tree and bow and arrow. Daughter of Zeus and Leto and twin sister of Apollo.	Second









Hermes	Mercury		Messenger of the gods; god of commerce and thieves. Symbols include the caduceus (staff entwined with two snakes), winged sandals and cap, stork and tortoise (whose shell he used to invent the lyre). Son of Zeus and the nymph Maia. The second-youngest Olympian, just older than Dionysus. He married Dryope, the daughter of Dryops, and their son Pan became the god of nature, lord of the satyrs, inventor of the panpipes and comrade of Dionysus.	Second
Athena	Minerva		Virgin goddess of wisdom, handicrafts, defense and strategic warfare. Symbols include the owl and the olive tree. Daughter of Zeus and the Oceanid Metis, she rose from her father's head fully grown and in full battle armor after he swallowed her mother.	Second
Ares	Mars		God of war, violence and bloodshed. Symbols include the boar, serpent, dog, vulture, spear and shield. Son of Zeus and Hera, all the other gods (except Aphrodite) despised him. His Latin name, Mars, gave us the word "martial."	Second
Aphrodite	Venus		Goddess of love, beauty, and desire. Symbols include the dove, bird, apple, bee, swan, myrtle and rose. Daughter of Zeus and the Oceanid Dione, or perhaps born from the sea foam after Uranus' blood dripped onto the earth and into the sea after being defeated by his youngest son Cronus. Married to Hephaestus, although she had many adulterous affairs, most notably with Ares. Her name gave us the word "aphrodisiac", while her Latin name gave us the word "venereal". ^[B]	either Second or from the Titan generation
Hephaestus	Vulcan		Master blacksmith and craftsman of the gods; god of fire and the forge. Symbols include fire, anvil, axe, donkey, hammer, tongs and quail. Son of Hera, either by Zeus or alone. Married to Aphrodite, though unlike most divine husbands, he was rarely ever licentious. His Latin name, Vulcan, gave us the word "volcano."	Second
Demeter	Ceres		Goddess of fertility, agriculture, nature, and the seasons. Symbols include the poppy, wheat, torch, and pig. Middle daughter of Cronus and Rhea. Her Latin name, Ceres, gave us the word "cereal".	First

Notes

- B. ^ Romans also associated Phoebus with Helios and the sun itself,^{[13][14]} however they also used the Greek name: *Apollo*.^[15]
- C. ^ According to an alternate version of her birth, Aphrodite was born of Uranus, Zeus' grandfather, — after Cronus threw his castrated genitals into the sea. This supports the etymology of her name, "foam-born". As such, Aphrodite would belong to the same generation as Cronus, Zeus' father, and would technically be Zeus' aunt. *See the birth of Aphrodite*

Other definitions

The following gods and goddess are sometimes mentioned amongst the twelve Olympians.

Greek Name	Roman Names	Image	God or Goddess of...	Generation
Hades or Pluto	Orcus or Dis pater		God of the Underworld, dead and the riches under the Earth ("Pluto" translates to "The Rich One"); he was born into the first Olympian generation, the elder brother of Zeus and Poseidon, but as he lives in the Underworld rather than on Mount Olympus, he is typically not included amongst the twelve Olympians.	First
Hestia	Vesta		Goddess of the hearth and of the right ordering of domesticity and the family; she was born into the first Olympian generation and was one of the original twelve Olympians. She is the first child of Cronus and Rhea.	First
Asclepius	Vejovis		The god of medicine and healing. He represents the healing aspect of the medical arts; his daughters are Hygieia ("Health"), Iaso ("Medicine"), Aceso ("Healing"), Aglæa/Ægle ("Healthy Glow"), and Panacea ("Universal Remedy").	Third
Eros	Cupid		The god of sexual love and beauty. He was also worshipped as a fertility deity, son of Aphrodite and Ares. He was depicted often as carrying a lyre or bow and arrow. He is often accompanied by dolphins, roses and torches.	either Third or Primordial
Hebe	Juventas		She is the daughter of Zeus and Hera. Hebe was the cupbearer for the gods and goddesses of Mount Olympus, serving their nectar and ambrosia, until she was married to Heracles.	Second
Heracles	Hercules		A divine hero, the son of Zeus and Alcmene, foster son of Amphitryon and great-grandson (and half-brother) of Perseus (Περσεύς). He was the greatest of the Greek heroes, a paragon of masculinity and a champion of the Olympian order against chthonic monsters.	Second
Pan	Faunus or Silvanus		The god of the wild, shepherds and flocks, of mountain wilds, hunting and rustic music, as well as the companion of the nymphs. The root of panic comes from the god Pan.	Generally Third sometimes Second
Persephone	Proserpina		Queen of the Underworld and a daughter of Demeter and Zeus. Also goddess of spring time. She became the consort of Hades, the god of the underworld, when he kidnapped her. Demeter, driven to distraction by the disappearance of her daughter, neglected the earth so that nothing would grow. Zeus eventually ordered Hades to allow Persephone to leave the underworld and rejoin her mother. Hades did this, but because Persephone had eaten six of the twelve pomegranate seeds in the underworld when Hades first kidnapped her, she had to spend six months in the underworld each year. This created the seasons when for six months everything grows and flourishes then for the other six months everything wilts and dies.	Second

Close to the Olympians

The following gods, goddesses, and demigods were not usually counted as Olympians, although they had close ties to them.

- Aeolus - King of the winds, keeper of the Anemoi, master of the seasonal winds.
- Amphitrite - Queen of the Sea, wife of Poseidon.
- Anemoi – Wind gods consisting of Boreas (north), Notus (south), Zephyrus (west), and Eurus (east).
- Aura - Goddess of cool breezes and fresh air.
- Bia – Personification of violence.
- Circe - minor goddess of magic, not to be confused with Hecate.
- Deimos - God of terror, brother of Phobos.
- Dione – Oceanid; Mother of Aphrodite by Zeus in Homer's version.
- Eileithyia – Goddess of childbirth; daughter of Hera and Zeus.
- Enyo - A goddess of warfare, companion of Ares. She was also the sister of Ares in some cases. In those cases, her parents are Zeus and Hera.
- Eos – Personification of dawn.
- Eris – Goddess of discord and strife.
- Ganymede – Cupbearer of the gods' palace at Olympus.
- Graces - Goddesses of beauty and attendants of Aphrodite and Hera.
- Harmonia - Goddess of concord and harmony, opposite of Eris, daughter of Aphrodite.
- Hecate - Goddess associated with magic, witches and crossroads.
- Helios - Titan; personification of the sun.
- Horae – Wardens of Olympus.
- Hypnos - God of sleep, father of Morpheus and son of Nyx.
- Iris – Personification of the Rainbow, also the messenger of Olympus along with Hermes.
- Kratos – Personification of power.
- Leto – Titaness of the unseen; the mother of Apollo and Artemis.
- Moirai - Goddesses of destiny and a lotters of fate, more powerful than Zeus.
- Momus - God of satire, mockery, satires, and poets.
- Morpheus – God of dreams.
- Muses – Nine women of science and arts. Their names are Calliope, Urania, Clio, Polyhymnia, Melpomene, Terpsichore, Thalia, Euterpe, and Erato.
- Nemesis – Greek goddess of retribution and revenge.
- Nike – Goddess of victory.
- Nyx - Goddess of night.
- Paeon – Physician of the gods.
- Perseus – Son of Zeus, slayer of Medusa, the legendary founder of Mycenae and of the Perseid dynasty.
- Phobos - God of fear, brother of Deimos.
- Selene – Titaness; personification of the moon.



Assembly of twenty gods, predominantly the Twelve Olympians, as they receive Psyche
(*Loggia di Psiche*, 1518–19, by Raphael and his school, at the Villa Farnesina)

- Styx - Goddess of the River Styx, the river where gods swear oaths on.
- Thanatos - God of Death, sometimes a personification of Death.
- Theseus - Son of Poseidon, first Hero of Athens and slayer of the Minotaur.
- Triton - Messenger of the Seas, Son of Poseidon and Amphitrite. He holds a twisted conch shell.
- Tyche - Goddess of Luck.
- Zelus – Personification of Emulation.

References

- [1] Used rarely, in Byzantine Greek, e.g. by Nicephorus Callistus Xanthopoulos, Athanasius of Alexandria or Ducas.
- [2] "Dodekatheon" (in Greek). *Papyros-Larousse-Britannica*. 2007.
- [3] Burkert, Walter, *Greek Religion*, Wiley-Blackwell, 1991. ISBN 978-0-631-15624-6. p. 125.
- [4] According to Stoll, Heinrich Wilhelm (translated by R. B. Paul) (1852). *Handbook of the religion and mythology of the Greeks*. Francis and John Rivington. p. 8. "The limitation of their number [of the Olympians] to twelve seems to have been a comparatively modern idea"
- [5] Plato, *The Laws*, 828 d-e (<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.01.0166;query=section=#935;layout=;loc=8.828c>)
- [6] "Greek mythology". *Encyclopedia Americana*. **13**. 1993. p. 431.
- [7] , Plato: *Phaedrus*, 246 e-f (<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.01.0174&query=section=#839>)
- [8] C.R. Long, *The Twelve Gods of Greece and Rome*
- [9] Wilamowitz-Moellendorf, Ulrich von (1931–1932) (in German). *Der Glaube der Hellenen (Volume 1)*. Berlin: Weidmansche Buchhandlung. pp. 329.
- [10] Herodotus, *The Histories*, 2.43–44 (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0126;book=2;chapter=43>)
- [11] Berger-Doer, Gratia (1986). "Dodekatheoi". *Lexicon Iconographicum Mythologiae Classicae*. **3**. pp. 646–658.
- [12] Pindar, *Olympian Odes*, 10. 49 (<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.01.0162&query=line=#271>)
- [13] North John A., Beard Mary, Price Simon R.F. "The Religions of Imperial Rome". *Classical Mythology in English Literature: A Critical Anthology*. (Cambridge University Press, 1998), p.259. ISBN 0-521-31682-0.
- [14] Hacklin, Joseph. "The Mythology of Persia". *Asiatic Mythology* (Asian Educational Services, 1994), p.38. ISBN 81-206-0920-4.
- [15] See, for example, Ovid's *Met.* I 441, 473, II 454, 543, 598, 612, 641, XII 585, XVIII 174, 715, 631, and others.

External links

- List of 12 Olympians (http://www.desy.de/gna/interpedia/greek_myth/olympian.html)
- Summary of main gods of Pantheon (<http://www.theoi.com/Pantheon.html>)

Males

Zeus

Zeus



The *Jupiter de Smyrne*, discovered in Smyrna in 1680^[1]

King of the Gods

God of the Sky, Thunder and Lightning and Law, Order and Justice

Abode	Mount Olympus
Consort	Hera, and others
Parents	Cronus and Rhea
Siblings	Hestia, Hades, Hera, Poseidon and Demeter
Children	Ares, Athena, Apollo, Artemis, Aphrodite, ^[2] Dionysus, Hebe, Hermes, Heracles, Helen of Troy, Hephaestus, Perseus, Minos, the Muses, the Graces
Roman equivalent	Jupiter

In the ancient Greek religion, **Zeus** (Ancient Greek: *Ζεύς*, *Zeús*; Modern Greek: *Δίας*, *Días*) is the "Father of Gods and men" (*πατήρ ἀνδρῶν τε θεῶν τε*, *patēr andrōn te theōn te*)^[3] who rules the Olympians of Mount Olympus as a father rules the family. He is the god of sky and thunder in Greek mythology. His Roman counterpart is Jupiter and Etruscan counterpart is Tinia. His Hindu equivalent is Indra.

Zeus is the child of Cronus and Rhea, and the youngest of his siblings. In most traditions he is married to Hera, although, at the oracle of Dodona, his consort is Dione: according to the *Iliad*, he is the father of Aphrodite by Dione.^[2] He is known for his erotic escapades. These resulted in many godly and heroic offspring, including Athena, Apollo and Artemis, Hermes, Persephone (by Demeter), Dionysus, Perseus, Heracles, Helen of Troy, Minos, and the Muses (by Mnemosyne); by Hera, he is usually said to have fathered Ares, Hebe and Hephaestus.^[4]

As Walter Burkert points out in his book, *Greek Religion*, "Even the gods who are not his natural children address him as Father, and all the gods rise in his presence."^[5] For the Greeks, he was the King of the Gods, who oversaw the universe. As Pausanias observed, "That Zeus is king in heaven is a saying common to all men".^[6] In Hesiod's *Theogony* Zeus assigns the various gods their roles. In the *Homeric Hymns* he is referred to as the chieftain of the gods.

His symbols are the thunderbolt, eagle, bull, and oak. In addition to his Indo-European inheritance, the classical "cloud-gatherer" also derives certain iconographic traits from the cultures of the Ancient Near East, such as the

scepter. Zeus is frequently depicted by Greek artists in one of two poses: standing, striding forward, with a thunderbolt leveled in his raised right hand, or seated in majesty.

Etymology

In Greek, the god's name is Ζεύς *Zeús* /zdeús/ (nominative : Ζεύς / *Zeús* ; vocative : Ζεῦ / *Zeû* ; accusative : Δία / *Día* ; genitive : Διός / *Diós* ; dative : Δί / *Di*) In Minoan culture, Zeus was not worshipped by mainstream Minoans, rather in small cults that thought of him as a mortal demigod that was eventually killed.^[7] The earliest forms of the name are the Mycenaean Greek *dī-we* and *dī-wo*, written in Linear b syllabic script.^[8] With the apparent interchangeability of "z" and "d", Zeus can also be Deus.

Zeus, poetically referred to by the vocative *Zeū pater* ("O, father Zeus"), is a continuation of *D̥iēus, the Proto-Indo-European god of the daytime sky, also called *Dyeus ph₂tēr ("Sky Father").^[7] The god is known under this name in Sanskrit (compare *Dyaus/Dyaus Pita*), Latin (compare *Jupiter*, from *Iuppiter*, deriving from the Proto-Indo-European vocative *dyeu-ph₂tēr^[9]), deriving from the basic form *dyeu- ("to shine", and in its many derivatives, "sky, heaven, god").^[7]

And in Germanic mythology (compare *Tīwaz > Old High German language *Ziu*, Old Norse *Týr*), together with Latin *deus*, *dīvus* and *Dis* (a variation of *dīves*^[10]), from the related noun *deiws.^[10] To the Greeks and Romans, the god of the sky was also the supreme god. Zeus is the only deity in the Olympic pantheon whose name has such a transparent Indo-European etymology.^[11]



The Chariot of Zeus, from an 1879 *Stories from the Greek Tragedians* by Alfred Church.

Zeus in myth

Birth

Cronus sired several children by Rhea: Hestia, Demeter, Hera, Hades, and Poseidon, but swallowed them all as soon as they were born, since he had learned from Gaia and Uranus that he was destined to be overcome by his own son as he had overthrown his own father—an oracle that Rhea was to hear and avert.

When Zeus was about to be born, Rhea sought Gaia to devise a plan to save him, so that Cronus would get his retribution for his acts against Uranus and his own children. Rhea gave birth to Zeus in Crete, handing Cronus a rock wrapped in swaddling clothes, which he promptly swallowed.

Infancy

Rhea hid Zeus in a cave on Mount Ida in Crete. According to varying versions of the story:

1. He was then raised by Gaia.
2. He was raised by a goat named Amalthea, while a company of Kouretes— soldiers, or smaller gods— danced, shouted and clashed their spears against their shields so that Cronus would not hear the baby's cry (see cornucopia).
3. He was raised by a nymph named Adamanthea. Since Cronus ruled over the Earth, the heavens and the sea, she hid him by dangling him on a rope from a tree so he was suspended between earth, sea and sky and thus, invisible to his father.
4. He was raised by a nymph named Cynosura. In gratitude, Zeus placed her among the stars.
5. He was raised by Melissa, who nursed him with goat's-milk and honey.
6. He was raised by a shepherd family under the promise that their sheep would be saved from wolves.



Zeus, at the Getty Villa, A.D. 1 - 100 by unknown.

King of the gods

After reaching manhood, Zeus forced Cronus to disgorge first the stone (which was set down at Pytho under the glens of Parnassus to be a sign to mortal men, the Omphalos) then his siblings in reverse order of swallowing. In some versions, Metis gave Cronus an emetic to force him to disgorge the babies, or Zeus cut Cronus' stomach open. Then Zeus released the brothers of Cronus, the Gigantes, the Hecatonchires and the Cyclopes, from their dungeon in Tartarus, killing their guard, Campe.

As a token of their appreciation, the Cyclopes gave him thunder and the thunderbolt, or lightning, which had previously been hidden by Gaia. Together, Zeus and his brothers and sisters, along with the Gigantes, Hecatonchires and Cyclopes overthrew Cronus and the other Titans, in the combat called the Titanomachy. The defeated Titans were then cast into a shadowy underworld region known as Tartarus. Atlas, one of the titans that fought against Zeus, was punished by having to hold up the sky.

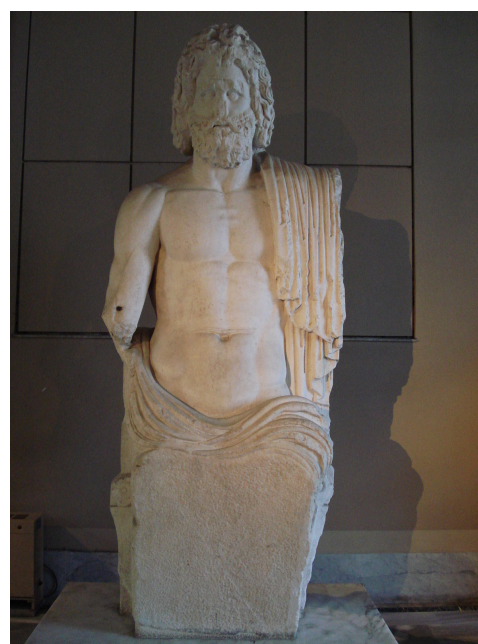
After the battle with the Titans, Zeus shared the world with his elder brothers, Poseidon and Hades, by drawing lots: Zeus got the sky and air, Poseidon the waters, and Hades the world of the dead (the underworld). The ancient Earth, Gaia, could not be claimed; she was left to all three, each according to their capabilities, which explains why Poseidon was the "earth-shaker" (the god of earthquakes) and Hades claimed the humans that died (see also Penthus).

Gaia resented the way Zeus had treated the Titans, because they were her children. Soon after taking the throne as king of the gods, Zeus had to fight some of Gaia's other children, the monsters Typhon and Echidna. He vanquished Typhon and trapped him under Mount Etna, but left Echidna and her children alive.

Zeus and Hera

Zeus was brother and consort of Hera. By Hera, Zeus sired Ares, Hebe and Hephaestus, though some accounts say that Hera produced these offspring alone. Some also include Eileithyia and Eris as their daughters. The conquests of Zeus among nymphs and the mythic mortal progenitors of Hellenic dynasties are famous. Olympian mythography even credits him with unions with Leto, Demeter, Dione and Maia. Among mortals were Semele, Io, Europa and Leda (for more details, see below) and with the young Ganymede (although he was mortal Zeus granted him eternal youth and immortality).

Many myths render Hera as jealous of his amorous conquests and a consistent enemy of Zeus' mistresses and their children by him. For a time, a nymph named Echo had the job of distracting Hera from his affairs by talking incessantly, and when Hera discovered the deception, she cursed Echo to repeat the words of others.



Colossal seated Marnas from Gaza portrayed in the style of Zeus. Roman period Marnas^[12] was the chief divinity of Gaza (Istanbul Archaeology Museum).

Consorts and children

Divine offspring

Mother	Children
Aega	Aegipan ^[13]
Ananke or Themis	Moirai/Fates ¹ 1. Atropos 2. Clotho 3. Lachesis
Demeter	1. Persephone 2. Zagreus
Dione or Thalassa	Aphrodite
Eos	1. Ersa 2. Carae
Eris	Limos
Eurynome/Eurydome/ Eurymedusa/Euanthe	Charites/Graces ² 1. Aglaea 2. Euphrosyne 3. Thalia
Gaia	1. Orion 2. Manes
Hera	1. Ares ³ 2. Eileithyia 3. Eris 4. Hebe ³ 5. Hephaestus ³ 6. Angelos
Leto	1. Apollo 2. Artemis
Maia	Hermes
Metis	Athena ⁴
Mnemosyne	1. Muses (Original three) 1. Aoide 2. Melete 3. Mneme 2. Muses (Later nine) 1. Calliope 2. Clio 3. Erato 4. Euterpe 5. Melpomene 6. Polyhymnia 7. Terpsichore 8. Thalia 9. Urania
Nemesis	Helen of Troy (possibly)

Persephone	1. Zagreus 2. Melinoe
Selene	1. Ersa 2. Nemean Lion 3. Pandia
Thalia	Palici
Themis	1. Astraea 2. Nymphs of Eridanos 3. Nemesis 4. Horae 1. First Generation 1. Auxo 2. Carpo 3. Thallo 2. Second Generation 1. Dike 2. Eirene 3. Eunomia 3. Third generation 1. Pherusa 2. Euporie 3. Orthosie
Unknown mother	Aletheia
Unknown mother	Ate
Unknown mother	Caerus
Unknown mother	Litae
Unknown mother	Tyche

Semi-divine/mortal offspring

Mother	Children
Aegina	1. Aeacus 2. Damocrateia ^[14]
Alcmene	Heracles
Antiope	1. Amphion 2. Zethus
Anaxithea	Olenus
Asterope, Oceanid	Acragas
Callisto	Arcas
Calyce	Aethlius (possibly)
Callirhoe (daughter of Achelous)	no known offspring
Carme	Britomartis
Cassiopeia	Atymnius
Chaldene	1. Solymus 2. Milye
Danaë	Perseus

Dia	Pirithous
Elara	1. Tityos
Electra	1. Dardanus 2. Iasion 3. Harmonia
Europa	1. Minos 2. Rhadamanthus 3. Sarpedon 4. Alagonia 5. Carnus 6. Dodon ^[15]
Eurymedousa	Myrmidon
Euryodeia	Arcesius
Himalia	1. Kronios 2. Spartaïos 3. Kytos
Idaea, nymph	Cres
Iodame	Thebe
Io	1. Epaphus 2. Keroessa
Isonoe	Orchomenus
Lamia	1. Akheilios 2. Herophile
Laodamia	Sarpedon
Leda	1. Pollux 2. Castor 3. Helen of Troy ⁵
Maera	Locrus
Niobe	1. Argus 2. Pelasgus
Othreis	Meliteus
Pandora	1. Graecus 2. Latinus
Phthia (daughter of Phoroneus)	Achaeus (possibly)
Plouto	Tantalus
Podarge	1. Balius 2. Xanthus
Protogeneia	1. Aethlius (possibly) 2. Opus
Pyrha	Hellen
Semele	Dionysus
Taygete	Lacedaemon
Thyia	1. Magnes 2. Makednos
Torrhebia	Carius

Nymph African	Iarbas
Nymph Samothracian	Saon (possibly)
Nymph Sithnid	Megarus
Unknown mother	1. Calabrus 2. Geraestus 3. Taenarus
Unknown mother	Corinthus
Unknown mother	Crinacus

¹The Greeks variously claimed that the Moires/Fates were the daughters of Zeus and the Titaness Themis or of primordial beings like Chaos, Nyx, or Ananke.

²The Charites/Graces were usually considered the daughters of Zeus and Eurynome but they were also said to be daughters of Dionysus and Aphrodite or of Helios and the naiad Aegle.

³Some accounts say that Ares, Hebe and Hephaestus were born parthenogenetically.

⁴According to one version, Athena is said to be born parthenogenetically.

⁵Helen was either the daughter of Leda or Nemesis.

Roles and epithets

Zeus played a dominant role, presiding over the Greek Olympian pantheon. He fathered many of the heroes and was featured in many of their local cults. Though the Homeric "cloud collector" was the god of the sky and thunder like his Near-Eastern counterparts, he was also the supreme cultural artifact; in some senses, he was the embodiment of Greek religious beliefs and the archetypal Greek deity.

Aside from local epithets that simply designated the deity to doing something random at some particular place, the epithets or titles applied to Zeus emphasized different aspects of his wide-ranging authority:

- **Zeus Olympios** emphasized Zeus's kingship over both the gods in addition to his specific presence at the Panhellenic festival at Olympia.
- **Zeus Panhellenios** ("Zeus of all the Hellenes"), to whom Aeacus' famous temple on Aegina was dedicated.
- **Zeus Xenios, Philoxenon** or **Hospites**: Zeus was the patron of hospitality and guests, ready to avenge any wrong done to a stranger.
- **Zeus Horkios**: Zeus he was the keeper of oaths. Exposed liars were made to dedicate a statue to Zeus, often at the sanctuary of Olympia.
- **Zeus Agoraeus**: Zeus watched over business at the agora and punished dishonest traders.
- **Zeus Aegiduchos** or **Aegiochos**: Zeus was the bearer of the Aegis with which he strikes terror into the impious and his enemies.^{[17][18][19]} Others derive this epithet from αἴξ ("goat") and ορχή and take it as an allusion to the



Roman marble colossal head of Zeus, 2nd century AD (British Museum)^[16]

legend of Zeus' suckling at the breast of Amalthea.^{[20][21]}

Additional names and epithets for Zeus are also:

- **Zeus Meilichios** ("easy-to-be-entreated"): Zeus subsumed an archaic chthonic *daimon* propitiated in Athens, Meilichios.
- **Zeus Tallaïos** ("solar Zeus"): the Zeus that was worshiped in Crete.
- **Zeus Labrandos**: he was worshiped at Caria. His sacred site was Labranda and he was depicted holding a double-edged axe (labrys-labyrinth). He is connected with the Hurrian god of sky and storm Teshub.
- **Zeus Naos** and **Bouleus**: forms of Zeus worshipped at Dodona, the earliest oracle. His priests, the Selloi, are sometimes thought to have given their name to the Hellenes.
- **Kasios**: the Zeus of Mount Kasios in Syria
- **Ithomatas**: the Zeus of Mount Ithomi in Messenia
- **Astrapios** ("lightning")
- **Brontios** ("thunderer")

Cults of Zeus

Panhellenic cults

The major center where all Greeks converged to pay honor to their chief god was Olympia. Their quadrennial festival featured the famous Games. There was also an altar to Zeus made not of stone, but of ash, from the accumulated remains of many centuries' worth of animals sacrificed there. Outside of the major inter-polis sanctuaries, there were no modes of worshipping Zeus precisely shared across the Greek world. Most of the titles listed below, for instance, could be found at any number of Greek temples from Asia Minor to Sicily. Certain modes of ritual were held in common as well: sacrificing a white animal over a raised altar, for instance.

Zeus Velchanos

With one exception, Greeks were unanimous in recognizing the birthplace of Zeus as Crete. Minoan culture contributed many essentials of ancient Greek religion: "by a hundred channels the old civilization emptied itself into the new", Will Durant observed,^[22] and Cretan Zeus retained his youthful Minoan features. The local child of the Great Mother, "a small and inferior deity who took the roles of son and consort",^[23] whose Minoan name the Greeks Hellenized as Velchanos, was in time assumed as an epithet by Zeus, as transpired at many other sites, and he came to be venerated in Crete as **Zeus Velchanos** ("boy-Zeus") often simply the *Kouros*.

In Crete, Zeus was worshipped at a number of caves at Knossos, Ida and Palaikastro. In the Hellenistic period a small sanctuary dedicated to Zeus Velchanos was founded at the Aghia Triada site of a long-ruined Minoan palace. Broadly contemporary coins from Phaistos show the form under which he was worshiped: a youth sits among the branches of a tree, with a cockerel on his knees.^[24] On other Cretan coins Velchanos is represented as an eagle and in association with a goddess celebrating a mystic marriage.^[25] Inscriptions at Gortyn and Lyttos record a *Velchania* festival, showing that Velchanos was still widely venerated in Hellenistic Crete.^[26]

The stories of Minos and Epimenides suggest that these caves were once used for incubatory divination by kings and priests. The dramatic setting of Plato's *Laws* is along the pilgrimage-route to one such site, emphasizing archaic Cretan knowledge. On Crete, Zeus was represented in art as a long-haired youth rather than a mature adult, and hymned as *ho megas kouros* "the great youth". Ivory statuettes of the "Divine Boy" were unearthed near the Labyrinth at Knossos by Sir Arthur Evans.^[27] With the Kouretes, a band of ecstatic armed dancers, he presided over the rigorous military-athletic training and secret rites of the Cretan *paideia*.

The myth of the death of Cretan Zeus, localised in numerous mountain sites though only mentioned in a comparatively late source, Callimachus,^[28] together with the assertion of Antoninus Liberalis that a fire shone forth annually from the birth-cave the infant shared with a mythic swarm of bees, suggests that Velchanos had been an

annual vegetative spirit.^[29] The Hellenistic writer Euhemerus apparently proposed a theory that Zeus had actually been a great king of Crete and that posthumously his glory had slowly turned him into a deity. The works of Euhemerus himself have not survived, but Christian patristic writers took up the suggestion.

Zeus Lykaios

The epithet **Zeus Lykaios** ("wolf-Zeus") is assumed by Zeus only in connection with the archaic festival of the Lykaia on the slopes of Mount Lykaion ("Wolf Mountain"), the tallest peak in rustic Arcadia; Zeus had only a formal connection^[30] with the rituals and myths of this primitive rite of passage with an ancient threat of cannibalism and the possibility of a werewolf transformation for the ephebes who were the participants.^[31] Near the ancient ash-heap where the sacrifices took place^[32] was a forbidden precinct in which, allegedly, no shadows were ever cast.^[33]

According to Plato,^[34] a particular clan would gather on the mountain to make a sacrifice every nine years to Zeus Lykaios, and a single morsel of human entrails would be intermingled with the animal's. Whoever ate the human flesh was said to turn into a wolf, and could only regain human form if he did not eat again of human flesh until the next nine-year cycle had ended. There were games associated with the Lykaia, removed in the fourth century to the first urbanization of Arcadia, Megalopolis; there the major temple was dedicated to Zeus Lykaios.

Apollo, too had an archaic wolf-form, *Apollo Lycaeus*, worshipped in Athens at the Lykeion, or Lyceum, which was made memorable as the site where Aristotle walked and taught.

Additional cults of Zeus

Although etymology indicates that Zeus was originally a sky god, many Greek cities honored a local Zeus who lived underground. Athenians and Sicilians honored **Zeus Meilichios** ("kindly" or "honeyed") while other cities had **Zeus Chthonios** ("earthly"), **Zeus Katachthonios** ("under-the-earth") and **Zeus Plousios** ("wealth-bringing"). These deities might be represented as snakes or in human form in visual art, or, for emphasis as both together in one image. They also received offerings of black animal victims sacrificed into sunken pits, as did chthonic deities like Persephone and Demeter, and also the heroes at their tombs. Olympian gods, by contrast, usually received white victims sacrificed upon raised altars.

In some cases, cities were not entirely sure whether the *daimon* to whom they sacrificed was a hero or an underground Zeus. Thus the shrine at Lebadea in Boeotia might belong to the hero Trophonius or to **Zeus Trephonius** ("the nurturing"), depending on whether you believe Pausanias, or Strabo. The hero Amphiaraus was honored as **Zeus Amphiaraus** at Oropus outside of Thebes, and the Spartans even had a shrine to **Zeus Agamemnon**.



Laurel-wreathed head of Zeus on a gold stater, Lampsacus, c 360-340 BC (Cabinet des Médailles).

Non-panhellenic cults

In addition to the Panhellenic titles and conceptions listed above, local cults maintained their own idiosyncratic ideas about the king of gods and men. With the epithet **Zeus Aetnaeus** he was worshiped on Mount Aetna, where there was a statue of him, and a local festival called the Aetnaea in his honor.^[35] Other examples are listed below. As **Zeus Aeneius** or **Zeus Aenesius**, he was worshiped in the island of Cephallonia, where he had a temple on Mount Aenos.^[36]

Oracles of Zeus

Although most oracle sites were usually dedicated to Apollo, the heroes, or various goddesses like Themis, a few oracular sites were dedicated to Zeus.

The Oracle at Dodona

The cult of Zeus at Dodona in Epirus, where there is evidence of religious activity from the second millennium BC onward, centered on a sacred oak. When the *Odyssey* was composed (circa 750 BC), divination was done there by barefoot priests called *Selloi*, who lay on the ground and observed the rustling of the leaves and branches.^[37] By the time Herodotus wrote about Dodona, female priestesses called *peleiades* ("doves") had replaced the male priests.

Zeus' consort at Dodona was not Hera, but the goddess Dione — whose name is a feminine form of "Zeus". Her status as a titaness suggests to some that she may have been a more powerful pre-Hellenic deity, and perhaps the original occupant of the oracle.

The Oracle at Siwa

The oracle of Ammon at the Siwa Oasis in the Western Desert of Egypt did not lie within the bounds of the Greek world before Alexander's day, but it already loomed large in the Greek mind during the archaic era: Herodotus mentions consultations with Zeus Ammon in his account of the Persian War. Zeus Ammon was especially favored at Sparta, where a temple to him existed by the time of the Peloponnesian War.^[38]

After Alexander made a trek into the desert to consult the oracle at Siwa, the figure arose in the Hellenistic imagination of a Libyan Sibyl.

Zeus and foreign gods

Zeus was identified with the Roman god Jupiter and associated in the syncretic classical imagination (see *interpretatio graeca*) with various other deities, such as the Egyptian Ammon and the Etruscan Tinia. He, along with Dionysus, absorbed the role of the chief Phrygian god Sabazios in the syncretic deity known in Rome as Sabazius. The Syrian ruler Antiochus Epiphanes IV erected a statue of Zeus Olympios in the Judean Temple in Jerusalem (2 Maccabees 6:2). Hellenizing Jews referred to this statue as Baal Shamen (in English, Lord of Heaven).^[39]

Some modern comparative mythologists align him with the Hindu Indra.



Zeus in philosophy

In Neoplatonism, Zeus' relation to the gods familiar from mythology is taught as the Demiurge or Divine Mind. Specifically within Plotinus' work the *Enneads*^[40] and the *Platonic Theology* of Proclus.

In modern culture

Depictions of Zeus as a bull, the form he took when raping Europa, are found on the Greek 2-euro coin and on the United Kingdom identity card for visa holders. Mary Beard, Professor of Classics at Cambridge University, has criticised this for its apparent celebration of rape.^[41]

Zeus has been portrayed by various actors:

- Axel Ringvall in *Jupiter på jorden*^[42], the first known film adaption to feature Zeus
- Niall MacGinnis in *Jason and the Argonauts* and Angus MacFadyen in the 2000 remake
- Laurence Olivier in the original *Clash of the Titans*, and Liam Neeson in the 2010 remake, along with the 2012 sequel *Wrath of the Titans*.
- Anthony Quinn in the 1990s TV series *Hercules: The Legendary Journeys*
- Rip Torn in the Disney animated feature *Hercules*

Miscellany on Zeus

- Zeus is sometimes depicted as a middle-aged man with strong muscular arms. His facial hair can be a full beard and mustache to just stubble.
- Zeus turned Pandareus to stone for stealing the golden dog which had guarded him as an infant in the holy Dictaeon Cave of Crete.
- Zeus killed Salmoneus with a thunderbolt for attempting to impersonate him, riding around in a bronze chariot and loudly imitating thunder.
- Zeus turned Periphas into an eagle after his death, as a reward for being righteous and just.
- At the marriage of Zeus and Hera, a nymph named Chelone refused to attend. Zeus transformed her into a tortoise (chelone in Greek).
- Zeus, with Hera, turned King Haemus and Queen Rhodope into mountains (the Balkan mountains, or Stara Planina, and Rhodope mountains, respectively) for their vanity.
- Zeus condemned Tantalus to eternal torture in Tartarus for trying to trick the gods into eating the flesh of his butchered son Pelops.
- Zeus condemned Ixion to be tied to a fiery wheel for eternity as punishment for attempting to violate Hera.
- Zeus sank the Telchines beneath the sea.
- Zeus blinded the seer Phineus and sent the Harpies to plague him as punishment for revealing the secrets of the gods.
- Zeus rewarded Tiresias with a life three times the norm as reward for ruling in his favour when he and Hera contested which of the sexes gained the most pleasure from the act of love.
- Zeus punished Hera by having her hung upside down from the sky when she attempted to drown Heracles in a storm.
- Of all the children Zeus spawned, Heracles was often described as his favorite. Indeed, Heracles was often called by various gods and people as "the favorite son of Zeus", Zeus and Heracles were very close and in one story, where a tribe of earth-born Giants threatened Olympus and the Oracle at Delphi decreed that only the combined efforts of a lone god and mortal could stop the creature, Zeus chose Heracles to fight by his side. They proceeded to defeat the monsters.
- Athena has at times been called his favorite daughter^[43] and adviser.^[44]

- His sacred bird was the Golden Eagle, which he kept by his side at all times. Like him, the eagle was a symbol of strength, courage, and justice.
- His favourite tree was the oak, symbol of strength. Olive trees were also sacred to him.
- Zelus, Nike, Cratos and Bia were Zeus' retinue.
- Zeus condemned Prometheus to having his liver eaten by a giant eagle for giving the Flames of Olympus to the mortals.
- When Hera gave birth to Hephaestus, Zeus threw him off the top of Mount Olympus because of his repulsive appearance.

Genealogy of the Olympians in Greek mythology

		Ouranos	Gaia		
Oceanus	Hyperion	Coeus	Crius	Iapetus	Mnemosyne
Cronus	Rhea	Tethys	Theia	Phoebe	Themis
Zeus	Hera	Hestia	Demeter	Hades	Poseidon
Ares	Hephaestus	Hebe	Eileithyia	Enyo	Eris
	Metis	Maia		Leto	Semele
Aphrodite	Athena	Hermes	Apollo	Artemis	Dionysus

Argive genealogy in Greek mythology

Argive genealogy in Greek mythology

Inachus Melia

Zeus Io Phoroneus

Epaphus Memphis

Libya Poseidon

Belus Achiroe Agenor Telephassa

Danaus Pieria Aegyptus Cadmus Cilix Europa Phoenix

Hypermnestra Lynceus Harmonia Zeus

Polydorus Sarpedon

Abas	Agave	Rhadamanthus
	Autonoë	
Acrisius	Ino	Minos
	Zeus	Danaë
		Semele
		Zeus
		Perseus
		Dionysus

References

- [1] The sculpture was presented to Louis XIV as Aesculapius but restored as Zeus, ca. 1686, by Pierre Granier, who added the upraised right arm brandishing the thunderbolt. Marble, middle 2nd century CE. Formerly in the 'Allée Royale', (Tapis Vert) in the Gardens of Versailles, now conserved in the Louvre Museum (official on-line catalog (http://cartelfr.louvre.fr/cartelfr/visite?srv=car_not_frame&idNotice=27483))
- [2] There are two major conflicting stories for Aphrodite's origins: Hesiod (*Theogony*) claims that she was "born" from the foam of the sea after Cronos castrated Uranus, thus making her Uranus' daughter; but Homer (*Iliad*, book V) has Aphrodite as daughter of Zeus and Dione. According to Plato (*Symposium* 180e), the two were entirely separate entities: *Aphrodite Ourania* and *Aphrodite Pandemos*.
- [3] Hesiod, *Theogony* 542 and other sources.
- [4] Hamilton, Edith (1942). *Mythology* (1998 ed.). New York: Back Bay Books. p. 467. ISBN 978-0-316-34114-1.
- [5] *Iliad*, book 1.503;533
- [6] Pausanias, 2. 24.2.
- [7] "Minoan Religion and the Ancient Greeks" (<http://cliojournal.wikispaces.com/Minoan+Religion+and+the+Ancient+Greeks>). . Retrieved 4-17-2012.
- [8] Palaeolexicon (<http://www.palaeolexicon.com/>), Word study tool of ancient languages
- [9] "Online Etymology Dictionary: Jupiter" (<http://www.etymonline.com/index.php?term=Jupiter>). . Retrieved 2006-07-03.
- [10] "American Heritage Dictionary: dyeu" (<http://www.bartleby.com/61/roots/IE117.html>). . Retrieved 2006-07-03.
- [11] Burkert (1985). *Greek Religion*. p. 321. ISBN 0-674-36280-2.
- [12] "Gaza". *Catholic Encyclopedia*. New York: Robert Appleton Company. 1913.; Johannes Hahn: Gewalt und religiöser Konflikt (<http://www.plekos.uni-muenchen.de/2004/rhahn.html>); The Holy Land and the Bible (http://philologos.org/_eb-thlatb/chap08.htm#mosue)
- [13] Hyginus, *Fabulae* 155
- [14] Scholia on Pindar, Olympian Ode 9, 107
- [15] Stephanus of Byzantium, s. v. *Dōdōne*, with a reference to Acestodorus
- [16] The bust below the base of the neck is eighteenth century. The head, which is roughly worked at back and must have occupied a niche, was found at Hadrian's Villa, Tivoli and donated to the British Museum by John Thomas Barber Beaumont in 1836. BM 1516. (British Museum, *A Catalogue of Sculpture in the Department of Greek and Roman Antiquities*, 1904).
- [17] Homer, *Iliad* i. 202, ii. 157, 375, &c.
- [18] Pindar, *Isthmian Odes* iv. 99
- [19] Hyginus, *Poetical Astronomy* ii. 13
- [20] Spanh. *ad Callim. hymn. in Jov*, 49
- [21] Schmitz, Leonhard (1867). "Aegiduchos" (<http://www.ancientlibrary.com/smith-bio/0035.html>). In Smith, William. *Dictionary of Greek and Roman Biography and Mythology*. 1. Boston. p. 26.
- [22] Durant, *The Life of Greece (The Story of Civilization Part II*, New York: Simon & Schuster) 1939:23.
- [23] Rodney Castleden, *Minoans: Life in Bronze-Age Crete*, "The Minoan belief-system" (Routledge) 1990:125
- [24] Pointed out by Bernard Clive Dietrich, *The Origins of Greek Religion* (de Gruyter) 1973:15.
- [25] A.B. Cook, *Zeus* Cambridge University Press, 1914, I, figs 397, 398.
- [26] Dietrich 1973, noting Martin P. Nilsson, *Minoan-Mycenaean Religion, and Its Survival in Greek Religion* 1950:551 and notes.
- [27] "Professor Stylianos Alxiou reminds us that there were other divine boys who survived from the religion of the pre-Hellenic period — Linos, Plutos and Dionysos — so not all the young male deities we see depicted in Minoan works of art are necessarily Velchanos" (Castleden 1990:125
- [28] Richard Wyatt Hutchinson, *Prehistoric Crete*, (Harmondsworth: Penguin) 1968:204, mentions that there is no classical reference to the death of Zeus (noted by Dietrich 1973:16 note 78).
- [29] "This annually reborn god of vegetation also experienced the other parts of the vegetation cycle: holy marriage and annual death when he was thought to disappear from the earth" (Dietrich 1973:15).
- [30] In the founding myth of Lycaon's banquet for the gods that included the flesh of a human sacrifice, perhaps one of his sons, Nyctimus or ArcasZeus overturned the table and struck the house of Lyceus with a thunderbolt; his patronage at the Lykaia can have been little more than a formula.

- [31] A morphological connection to *lyke* "brightness" may be merely fortuitous.
- [32] Modern archaeologists have found no trace of human remains among the sacrificial detritus, Walter Burkert, "Lykaia and Lykaion", *Homo Necans*, tr. by Peter Bing (University of California) 1983, p. 90.
- [33] Pausanias 8.38.
- [34] *Republic* 565d-e
- [35] Schol. *ad Pind. Ol.* vi. 162
- [36] Hesiod, according to a scholium on Apollonius of Rhodes' *Argonautika*, ii. 297
- [37] *Odyssey* 14.326-7
- [38] Pausanias 3.18.
- [39] David Syme Russel. *Daniel*. (Louisville, Kentucky: Westminster John Knox Press, 1981) 191.
- [40] In Fourth Tractate 'Problems of the Soul' The Demiurge is identified as Zeus.10. "When under the name of Zeus we are considering the Demiurge we must leave out all notions of stage and progress, and recognize one unchanging and timeless life."
- [41] *A Point of View: The euro's strange stories* (<http://www.bbc.co.uk/news/magazine-15790507>), BBC, retrieved 20/11/2011
- [42] <http://www.imdb.com/title/tt0282647/>
- [43] Hamilton, Edith (1969). "The Gods". *Mythology*. p. 29. ISBN 0-451-62702-4.
- [44] Brandenberg, Alik (1994). *The Greek Gods and Goddesses of Olympus*. p. 30.

Further reading


- Burkert, Walter, (1977) 1985. *Greek Religion*, especially section III.ii.1 (Harvard University Press)
- Cook, Arthur Bernard, *Zeus: A Study in Ancient Religion*, (3 volume set), (1914–1925). New York, Biblo & Tannen: 1964.
 - Volume 1: *Zeus, God of the Bright Sky*, Biblo-Moser, June 1, 1964, ISBN 0-8196-0148-9 (reprint)
 - Volume 2: *Zeus, God of the Dark Sky (Thunder and Lightning)*, Biblo-Moser, June 1, 1964, ISBN 0-8196-0156-X
 - Volume 3: *Zeus, God of the Dark Sky (earthquakes, clouds, wind, dew, rain, meteorites)*
- Druon, Maurice, *The Memoirs of Zeus*, 1964, Charles Scribner's and Sons. (tr. Humphrey Hare)
- Farnell, Lewis Richard, *Cults of the Greek States* 5 vols. Oxford; Clarendon 1896–1909. Still the standard reference.
- Farnell, Lewis Richard, *Greek Hero Cults and Ideas of Immortality*, 1921.
- Graves, Robert; *The Greek Myths*, Penguin Books Ltd. (1960 edition)
- Mitford, William, *The History of Greece*, 1784. Cf. v.1, Chapter II, *Religion of the Early Greeks*
- Moore, Clifford H., *The Religious Thought of the Greeks*, 1916.
- Nilsson, Martin P., *Greek Popular Religion*, 1940. (<http://www.sacred-texts.com/cla/gpr/>)
- Nilsson, Martin P., *History of Greek Religion*, 1949.
- Rohde, Erwin, *Psyche: The Cult of Souls and Belief in Immortality among the Greeks*, 1925.
- Smith, William, *Dictionary of Greek and Roman Biography and Mythology*, 1870, Ancientlibrary.com (<http://www.ancientlibrary.com/smith-bio/>), William Smith, *Dictionary: "Zeus"* Ancientlibrary.com (<http://www.ancientlibrary.com/smith-bio/3655.html>)

External links

- Greek Mythology Link, Zeus (<http://www.maicar.com/GML/Zeus.html>) stories of Zeus in myth
- Theoi Project, Zeus (<http://www.theoi.com/Olympios/Zeus.html>) summary, stories, classical art
- Theoi Project, Cult Of Zeus (<http://www.theoi.com/Cult/ZeusCult.html>) cult and statues
- Photo: Pagans Honor Zeus at Ancient Athens Temple (<http://news.nationalgeographic.com/news/2007/01/070122-pagans-athens.html>) from National Geographic

Poseidon

Poseidon




Poseidon from Milos, 2nd century BC (National Archaeological Museum of Athens)

God of the sea, earthquakes, and horses

Abode	Sea
Symbol	Trident, Fish, Dolphin, Horse and Bull
Consort	Amphitrite
Parents	Cronus and Rhea
Siblings	Hades, Demeter, Hestia, Hera, Zeus
Children	Theseus, Triton, Polyphemos, Belus, Agenor, Neleus
Roman equivalent	Neptune

Ancient Greek religion
Hellenismos



Hellenismos portal

Poseidon or **Posidon** (Greek: Ποσειδῶν) is one of the twelve Olympian deities of the pantheon in Greek mythology. His main domain is the ocean, and he is called the "God of the Sea". Additionally, he is referred to as "Earth-Shaker"^[1] due to his role in causing earthquakes, and has been called the "tamer of horses".^[2]

The name of the sea-god Nethuns in Etruscan was adopted in Latin for Neptune in Roman mythology; both were sea gods analogous to Poseidon. Linear B tablets show that Poseidon was venerated at Pylos and Thebes in pre-Olympian Bronze Age Greece as a chief deity, but he was integrated into the Olympian gods as the brother of Zeus and Hades.^[2] There is a Homeric hymn to Poseidon, who was the protector of many Hellenic cities, although he lost the contest for Athens to Athena.

Etymology

The earliest attested occurrence of the name, written in Linear B, is *Po-se-da-o* or *Po-se-da-wo-ne*, which correspond to *Poseidaōn* and *Poseidawonos* in Mycenaean Greek; in Homeric Greek it appears as Ποσειδάων (*Poseidaōn*); in Aeolic as Ποτειδάων (*Poteidaōn*); and in Doric as Ποτειδάν (*Poteidan*), Ποτειδάων (*Poteidaōn*), and Ποτειδάς (*Poteidas*).^[3] A common epithet of Poseidon is Γαῖόχοος *Gaiēochos*, "Earth-shaker," an epithet which is also identified in Linear B tablets.^[4]

The origins of the name "Poseidon" are unclear. One theory breaks it down into an element meaning "husband" or "lord" (Greek πόσις (*posis*), from PIE **pótis*) and another element meaning "earth" (δᾱ (*da*), Doric for γῆ (*gē*)), producing something like lord or spouse of *Da*, i.e. of the earth; this would link him with Demeter, "Earth-mother."^[5] Walter Burkert finds that "the second element *da-* remains hopelessly ambiguous" and finds a "husband of Earth" reading "quite impossible to prove."^[2]

Another theory interprets the second element as related to the word **δᾱζον* *dāwon*, "water"; this would make **Posei-dawōn* into the master of waters.^[6] There is also the possibility that the word has Pre-Greek origin.^[7] Plato in his dialogue *Cratylus* gives two alternative etymologies: either the sea restrained Poseidon when walking as a *foot-bond* (ποσί-δεσμον), or he *knew many things* (πολλά εἰδότος or πολλά εἰδῶν).^[8]

Bronze Age Greece

If surviving Linear B clay tablets can be trusted, the name *po-se-da-wo-ne* ("Poseidon") occurs with greater frequency than does *di-u-ja* ("Zeus"). A feminine variant, *po-se-de-ia*, is also found, indicating a lost consort goddess, in effect a precursor of Amphitrite. Tablets from Pylos record sacrificial goods destined for "the Two Queens and Poseidon" and to "the Two Queens and the King". The most obvious identification for the "Two Queens" is with Demeter and Persephone, or their precursors, goddesses who were not associated with Poseidon in later periods. The illuminating exception is the archaic and localised myth of the stallion Poseidon and mare Demeter at Phigalia in isolated and conservative Arcadia, noted by Pausanias (2nd century AD) as having fallen into desuetude; the violated Demeter was *Demeter Erinys*.^[9]

In Mycenaean Knossos, Poseidon is already identified as "Earth-Shaker" (*e-ne-si-da-o-ne*),^[10] a powerful attribute (earthquakes had accompanied the collapse of the Minoan palace-culture). In the heavily sea-dependent Mycenaean culture, no connection between Poseidon and the sea has yet surfaced. Homer and Hesiod suggest that Poseidon became lord of the sea following the defeat of his father Kronos, when the world was divided by lot among his three sons; Zeus was given the sky, Hades the underworld, and Poseidon the sea, with the Earth and Mount Olympus belonging to all three.^{[2][11]}

Demeter and Poseidon's names are linked in one Pylos tablet, where they appear as *po-se-da-wo-ne* and *da-ma-te*, in the context of sacralized lot-casting.



Poseidon, Paella Museum

Given Poseidon's connection with horses as well as the sea, and the landlocked situation of the likely Indo-European homeland, Nobuo Komita has proposed that Poseidon was originally an aristocratic Indo-European horse-god who was then assimilated to Near Eastern aquatic deities when the basis of the Greek livelihood shifted from the land to the sea, or a god of fresh waters who was assigned a secondary role as god of the sea, where he overwhelmed the original Aegean sea deities such as Proteus and Nereus.^[12] Conversely, Walter Burkert suggests that the Hellene cult worship of Poseidon as a horse god may be connected to the introduction of the horse and war-chariot from Anatolia to Greece around 1600 BC.^[2]

In any case, the early importance of Poseidon can still be glimpsed in Homer's *Odyssey*, where Poseidon rather than Zeus is the major mover of events.

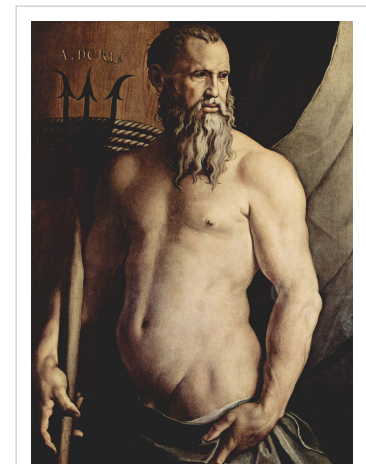
Poseidon in mythology

Birth and triumph over Cronus

Poseidon was a son of Cronus and Rhea. In most accounts he is swallowed by Cronus at birth but later saved, with his other brothers and sisters, by Zeus. However in some versions of the story, he, like his brother Zeus, did not share the fate of his other brother and sisters who were eaten by Cronus. He was saved by his mother Rhea, who concealed him among a flock of lambs and pretended to have given birth to a colt, which she gave to Cronus to devour.^[13]

According to John Tzetzes^[14] the *kourotrophos*, or nurse of Poseidon was Arne, who denied knowing where he was, when Cronus came searching; according to Diodorus Siculus^[15] Poseidon was raised by the Telchines on Rhodes, just as Zeus was raised by the Korybantes on Crete.

According to a single reference in the *Iliad*, when the world was divided by lot in three, Zeus received the sky, Hades the underworld and Poseidon the sea. In the *Odyssey* (v.398), Poseidon has a home in *Aegae*.



Andrea Doria as Neptune, by Angelo Bronzino.

The foundation of Athens

Athena became the patron goddess of the city of Athens after a competition with Poseidon. Yet Poseidon remained a numinous presence on the Acropolis in the form of his surrogate, Erechtheus.^[2] At the dissolution festival at the end of the year in the Athenian calendar, the Skira, the priests of Athena and the priest of Poseidon would process under canopies to Eleusis.^[16] They agreed that each would give the Athenians one gift and the Athenians would choose whichever gift they preferred. Poseidon struck the ground with his trident and a spring sprang up; the water was salty and not very useful,^[17] whereas Athena offered them an olive tree.

The Athenians or their king, Cecrops, accepted the olive tree and along with it Athena as their patron, for the olive tree brought wood, oil and food. After the fight, infuriated at his loss, Poseidon sent a monstrous flood to the Attic Plain, to punish the Athenians for not choosing him. The depression made by Poseidon's trident and filled with salt water was surrounded by the northern hall of the Erechtheum, remaining open to the air. "In cult, Poseidon was identified with Erechtheus," Walter Burkert noted; "the myth turns this into a temporal-causal sequence: in his anger at losing, Poseidon led his son Eumolpus against Athens and killed Erechtheus."^[18]



Temple of Poseidon at Cape Sounion, ca 440 BC

The contest of Athena and Poseidon was the subject of the reliefs on the western pediment of the Parthenon, the first sight that greeted the arriving visitor.

This myth is construed by Robert Graves and others as reflecting a clash between the inhabitants during Mycenaean times and newer immigrants. It is interesting to note that Athens at its height was a significant sea power, at one point defeating the Persian fleet at Salamis Island in a sea battle.

The walls of Troy

Poseidon and Apollo, having offended Zeus by their rebellion in Hera's scheme, were temporarily stripped of their divine authority and sent to serve King Laomedon of Troy. He had them build huge walls around the city and promised to reward them well, a promise he then refused to fulfill. In vengeance, before the Trojan War, Poseidon sent a sea monster to attack Troy. The monster was later killed by Heracles.

Consorts and children

His consort was Amphitrite, a nymph and ancient sea-goddess, daughter of Nereus and Doris.

Poseidon was the father of many heroes. He is thought to have fathered the famed Theseus.

A mortal woman named Tyro was married to Cretheus (with whom she had one son, Aeson) but loved Enipeus, a river god. She pursued Enipeus, who refused her advances. One day, Poseidon, filled with lust for Tyro, disguised himself as Enipeus, and from their union were born the heroes Pelias and Neleus, twin boys. Poseidon also had an affair with Alope, his granddaughter through Cercyon, his son and King of Eleusis, begetting the Attic hero Hippothoon. Cercyon had his daughter buried alive but Poseidon turned her into the spring, Alope, near Eleusis.

Poseidon rescued Amymone from a lecherous satyr and then fathered a child, Nauplius, by her.

After having raped Caeneus, Poseidon fulfilled her request and changed her into a male warrior.

Not all of Poseidon's children were human. In an archaic myth, Poseidon once pursued Demeter. She spurned his advances, turning herself into a mare so that she could hide in a herd of horses; he saw through the deception and became a stallion and captured her. Their child was a horse, Arion, which was capable of human speech. Poseidon also had sexual intercourse with Medusa on the floor of a temple to Athena.^[19]

Medusa was then changed into a monster by Athena. When she was later beheaded by the hero Perseus, Chrysaor and Pegasus emerged from her neck. There is also Triton (the merman), Polyphemus (the cyclops) and, finally, Alebion and Bergion and Otos and Ephialtae (the giants).^[20]



Poseidon on an Attic kalyx krater (detail), first half of the 5th century BC.

List of Poseidon's consorts and children

Male lovers of Poseidon

- Nerites
- Pelops
- Patroclus^[21]

Worship of Poseidon

Poseidon was a major civic god of several cities: in Athens, he was second only to Athena in importance, while in Corinth and many cities of Magna Graecia he was the chief god of the polis.^[2]

In his benign aspect, Poseidon was seen as creating new islands and offering calm seas. When offended or ignored, he supposedly struck the ground with his trident and caused chaotic springs, earthquakes, drownings and shipwrecks. Sailors prayed to Poseidon for a safe voyage, sometimes drowning horses as a sacrifice; in this way, according to a fragmentary papyrus, Alexander the Great paused at the Syrian seashore before the climactic battle of Issus, and resorted to prayers, "invoking Poseidon the sea-god, for whom he ordered a four-horse chariot to be cast into the waves."^[22]

According to Pausanias, Poseidon was one of the caretakers of the oracle at Delphi before Olympian Apollo took it over. Apollo and Poseidon worked closely in many realms: in colonization, for example, Delphic Apollo provided the authorization to go out and settle, while Poseidon watched over the colonists on their way, and provided the lustral water for the foundation-sacrifice. Xenophon's *Anabasis* describes a group of Spartan soldiers in 400–399 BC singing to Poseidon a paean—a kind of hymn normally sung for Apollo.

Like Dionysus, who inflamed the maenads, Poseidon also caused certain forms of mental disturbance. A Hippocratic text of ca 400 BC, *On the Sacred Disease*^[23] says that he was blamed for certain types of epilepsy.

Epithets

Poseidon was known in various guises, denoted by epithets. In the town of Aegae in Euboea, he was known as *Poseidon Aegaeus* and had a magnificent temple upon a hill.^{[24][25][26]} Poseidon also had a close association with horses, known under the epithet *Poseidon Hippios*. He is more often regarded as the tamer of horses, but in some myths he is their father, either by spilling his seed upon a rock or by mating with a creature who then gave birth to the first horse.^[2]

In the historical period, Poseidon was often referred to by the epithets *Enosichthon*, *Seischthon* and *Ennosigaios*, all meaning "earth-shaker" and referring to his role in causing earthquakes.



Poseidon holding a trident. Corinthian plaque, 550-525 BC. From Penteskouphia.

Genealogy of the Olympians in Greek mythology

		Ouranos	Gaia		
Oceanus	Hyperion	Coeus	Crius	Iapetus	Mnemosyne
Cronus	Rhea	Tethys	Theia	Phoebe	Themis
Zeus	Hera	Hestia	Demeter	Hades	Poseidon
	Ares	Hephaestus	Hebe	Eileithyia	Enyo
					Eris
		Metis	Maia	Leto	Semele
Aphrodite	Athena	Hermes	Apollo	Artemis	Dionysus

Poseidon in literature and art

In Greek art, Poseidon rides a chariot that was pulled by a hippocampus or by horses that could ride on the sea. He was associated with dolphins and three-pronged fish spears (tridents). He lived in a palace on the ocean floor, made of coral and gems.

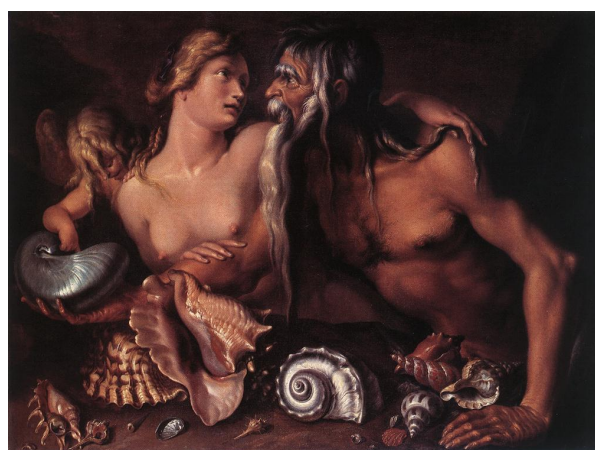
In the *Iliad* Poseidon favors the Greeks, and on several occasion takes an active part in the battle against the Trojan forces. However, in Book XX he rescues Aeneas after the Trojan prince is laid low by Achilles.

In the *Odyssey*, Poseidon is notable for his hatred of Odysseus who blinded the god's son, the cyclops Polyphemus. The enmity of Poseidon prevents Odysseus's return home to Ithaca for many years.

Odysseus is even told, notwithstanding his ultimate safe return, that to placate the wrath of Poseidon will require one more voyage on his part.

In the *Aeneid*, Neptune is still resentful of the wandering Trojans, but is not as vindictive as Juno, and in Book I he rescues the Trojan fleet from the goddess's attempts to wreck it, although his primary motivation for doing this is his annoyance at Juno's having intruded into his domain.

A hymn to Poseidon included among the Homeric Hymns is a brief invocation, a seven-line introduction that addresses the god as both "mover of the earth and barren sea, god of the deep who is also lord of Helicon and wide Aegae,"^[27] and specifies his twofold nature as an Olympian: "a tamer of horses and a saviour of ships."



Jacob de Gheyn II: Neptune and Amphitrite.

Narrations



Neptune's fountain in Prešov,
Slovakia.

Poseidon myths as told by story tellers
Bibliography of reconstruction: Homer, <i>Odyssey</i> , 11.567 (7th c. BC); Pindar, <i>Olympian Odes</i> , 1 (476 BC); Euripides, <i>Orestes</i> , 12–16 (408 BC); <i>Bibliotheca Epitome</i> 2: 1–9 (140 BC); Ovid, <i>Metamorphoses</i> , VI: 213, 458 (AD 8); Hyginus, <i>Fables</i> , 82: Tantalus; 83: Pelops (1st c. AD); Pausanias, <i>Description of Greece</i> , 2.22.3 (AD 160 – 176)
Bibliography of reconstruction: Pindar, <i>Olympian Ode</i> , I (476 BC); Sophocles, (1) <i>Electra</i> , 504 (430 – 415 BC) & (2) <i>Oenomaus</i> , Fr. 433 (408 BC); Euripides, <i>Orestes</i> , 1024–1062 (408 BC); <i>Bibliotheca Epitome</i> 2, 1–9 (140 BC); Diodorus Siculus, <i>Histories</i> , 4.73 (1st c. BC); Hyginus, <i>Fables</i> , 84: Oinomaus; <i>Poetic Astronomy</i> , ii (1st c. AD); Pausanias, <i>Description of Greece</i> , 5.1.3 – 7; 5.13.1; 6.21.9; 8.14.10 – 11 (c. AD 160 – 176); Philostratus the Elder <i>Imagines</i> , I.30: Pelops (AD 170 – 245); Philostratus the Younger, <i>Imagines</i> , 9: Pelops (c. 200 – 245); First Vatican Mythographer, 22: Myrtilus; Atreus et Thyestes; Second Vatican Mythographer, 146: Oenomaus

Gallery



Poseidon statue in Gothenburg,
Sweden.



Poseidon statue
in Prešov,
Slovakia



Poseidon statue in
Bristol, England.



The *Neptunbrunnen*
fountain in Berlin


Notes


- [1] Modern Greek media (e.g. "The Pacific: A history full of earthquakes" (<http://www.tanea.gr/ellada/article/?aid=4622103>) *Ta Nea*, 2011) and scholars (e.g. Koutouzis, Vassilis (<http://www.koutouzis.gr/ifestia+sismoι.htm>) *Volcanoes and Earthquakes in Troizinia*) do not metaphorically refer to Poseidon but instead to Enceladus, the chief of the ancient Giants, to denote earthquakes in Greece.
- [2] Burkert, Walter (1985). *Greek Religion*. Cambridge, MA: Harvard University Press. pp. 136–39. ISBN 0-674-36281-0.
- [3] Martin Nilsson. *Die Geschichte der Griechische Religion*. Erster Band Verlag C. H. Beck. p 444. Also Beekes entry "Poseidwn"
- [4] Liddell & Scott, A Greek-English Lexicon, Ποσειδών[[Category:Articles containing Ancient Greek language text (http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=*poseidw=n)]].
- [5] Pierre Chantraine *Dictionnaire etymologique de la langue grecque* Paris 1974-1980 4th s.v.; Lorenzo Rocci *Vocabolario Greco-Italiano* Milano, Roma, Napoli 1943 (1970) s.v.
- [6] Martin Nilsson p.417, p.445. Also Beekes entry: "Poseidwn"
- [7] Beekes. *Greek etymological Dictionary*. Entry 1651. lemma da~, s.v Poseidw-n (<http://www.ieed.nl/cgi-bin/response.cgi?root=leiden&morpho=O&basename=/data/ie/greek+&first=1651>)
- [8] Plato, *Cratylus*, 402d 402e
- [9] Pausanias VIII 23. 5; Raymond Bloch "Quelques remarques sur Poseidon, Neptunus et Nethuns" in *Revue de l' Histoire des Religions* 1981 p. 345
- [10] Adams, Professor John Paul. "Mycenaean Divinities" (<http://www.csun.edu/~hcfl1004/mycen.html>). *List of Handouts for Classics 315*. . Retrieved 2 September 2006.
- [11] Hesiod, *Theogony* 456.
- [12] Komita, "Poseidon the horse-god and the early Indo-Europeans", *Research Reports of Ikutoku Tech. University*, 1985 (<http://www.kait-r.com:8080/dspace/bitstream/10368/124/1/kka-009-004.pdf>); Komita, "The Indo-European attribute of Poseidon was a water-god", *Research Reports of the Kanagawa Institute of Technology*, 1990. (<http://www.kait-r.com:8080/dspace/bitstream/10368/172/1/kka-014-005.pdf>)
- [13] In the 2nd century AD, a well with the name of *Arne*, the "lamb's well", in the neighbourhood of Mantinea in Arcadia, where old traditions lingered, was shown to Pausanias. (Pausanias viii.8.2.)
- [14] Tzetzes, *ad Lycophron* 644.
- [15] Diodorus, v. 55.
- [16] Burkert, Walter (1983). *Homo Necans*. Berkeley and Los Angeles: University of California Press. pp. 143–49.
- [17] Another version of the myth says that Poseidon gave horses to Athens.
- [18] Burkert, Walter (1983). *Homo Necans*. Berkeley and Los Angeles: University of California Press. pp. 149, 157.
- [19] Gill, N.S. (2007). "Mates and Children of Poseidon" (<http://ancienthistory.about.com/cs/grecoromanmyth1/a/poseidonmates.htm>). . Retrieved 5 February 2007.
- [20] Gill, N.S. (2007). "Mates and Children of Poseidon" (<http://ancienthistory.about.com/cs/grecoromanmyth1/a/poseidonmates.htm>). . Retrieved 5 February 2007.
- [21] Ptolemy Hephaestion, *New History*, 1 in Photius, 190
- [22] Papyrus Oxyrhincus *FGH* 148, 44, col. 2; quoted by Robin Lane Fox, *Alexander the Great* (1973) 1986:168 and note. Alexander also invoked other sea deities: Thetis, mother of his hero Achilles, Nereus and the Nereids
- [23] (Hippocrates), *On the Sacred Disease*, Francis Adams, tr. (<http://classics.mit.edu/Hippocrates/sacred.html>)
- [24] Strabo, ix. p. 405
- [25] Virgil, *Aeneid* iii. 74, where Servius erroneously derives the name from the Aegean Sea
- [26] Schmitz, Leonhard (1867). "Aegaeus" (<http://www.ancientlibrary.com/smith-bio/0033.html>). In Smith, William. *Dictionary of Greek and Roman Biography and Mythology*. **1**. Boston. p. 24. .
- [27] The ancient palace-city that was replaced by Vergina

References

- Walter Burkert, *Greek Religion* (1977) 1985.
- GML Poseidon (<http://www.maicar.com/GML/Poseidon.html>)
- Theoi.com: Poseidon (<http://www.theoi.com/Olympios/Poseidon.html>)
- Gods found in Mycenaean Greece; (<http://www.csun.edu/~hcfl1004/mycen.html>) a table drawn up from Michael Ventris and John Chadwick, *Documents in Mycenaean Greek* second edition (Cambridge 1973)
- Jenks, Kathleen (April 2003). "Mythic themes clustered around Poseidon/Neptune" (<http://www.mythinglinks.org/euro~west~greece~Poseidon.html>). Myth*ing links. Retrieved 13 January 2007.

Hermes

Hermes	
	
So-called "Logios Hermes" (Hermes,Orator). Marble, Roman copy from the late 1st century BC - early 2nd century AD after a Greek original of the 5th century BC.	
Messenger of the gods God of commerce, thieves, travelers, sports, athletes, and border crossings, fish, guide to the Underworld	
Symbol	Caduceus, Talaria, Tortoise, Lyre, Rooster, Snake
Consort	Merope, Aphrodite, Dryope, Peitho
Parents	Zeus and Maia
Children	Pan, Hermaphroditus, Tyche, Abderus, Autolycus, and Angelia
Roman equivalent	Mercury

Hermes ( /ˈhɜrmiːz/; Greek : Ἑρμῆς) was an Olympian god in Greek religion and mythology, son of Zeus and the Pleiade Maia. He was second youngest of the Olympian gods.

Hermes was a god of transitions and boundaries. He was quick and cunning, and moved freely between the worlds of the mortal and divine, as emissary and messenger of the gods,^[1] intercessor between mortals and the divine, and conductor of souls into the afterlife. He was protector and patron of travelers, herdsmen, thieves,^[2] orators and wit, literature and poets, athletics and sports, invention and trade.^[3] In some myths he is a trickster, and outwits other gods for his own satisfaction or the sake of humankind. His attributes and symbols include the herma, the rooster and the tortoise, purse or pouch, winged sandals, winged cap, and the herald's staff, the Greek *kerykeion* or Latin *caduceus* in his left hand.^[4]

In the Roman adaptation of the Greek pantheon (see *interpretatio romana*), Hermes was identified with the Roman god Mercury, who, though inherited from the Etruscans, developed many similar characteristics, such as being the patron of commerce.

Etymology

The earliest form of the name *Hermes* is the Mycenaean Greek *e-ma-a₂*, written in Linear B syllabic script.^[5] Most scholars derive "Hermes" from Greek *herma* [□] (a stone, roadside shrine or boundary marker), dedicated to Hermes as a god of travelers and boundaries; the etymology of *herma* itself is unknown. "Hermes" may be related to Greek *hermeneus* ("the interpreter"), reflecting Hermes' function as divine messenger.^{[6][7][8]} Plato offers a Socratic folk-etymology for Hermes' name, deriving it from the divine messenger's reliance on *eirein* (the power of speech).^[8] Scholarly speculation that "Hermes" derives from a more primitive form meaning "one cairn" is disputed.^[7] The word "hermeneutics", the study and theory of interpretation, is derived from *hermeneus*. In Greek a lucky find was a *hermaion*. Was the messenger of the gods and worked for them

Mythology



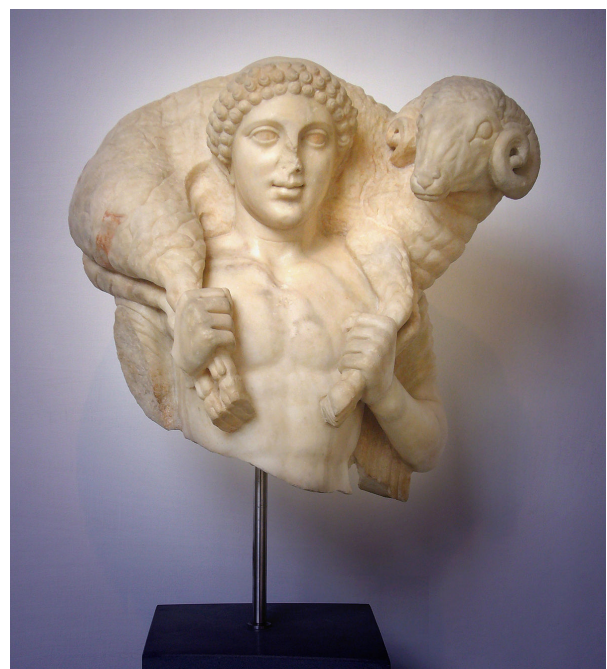
Hermes with his mother Maia. Detail of the side B of an Attic red-figure belly-amphora, ca. 500 BC.

Early Greek sources

Homer and Hesiod portrayed Hermes as the author of skilled or deceptive acts, and also as a benefactor of mortals. In the *Iliad* he was called "the bringer of good luck," "guide and guardian" and "excellent in all the tricks." He was a divine ally of the Greeks against the Trojans. However, he did protect Priam when he went to the Greek camp to retrieve the body of his son Hector. When Priam got it, Hermes took them back to Troy.^[9]

He also rescued Ares from a brazen vessel where he had been imprisoned by Otus and Ephialtes. In the *Odyssey* he helped his great-grand son, the protagonist, Odysseus, informing him about the fate of his companions, who were turned into animals by the power of Circe, and instructed him to protect himself by chewing a magic herb; he also told Calipso Zeus' order for her to free the same hero from her island to continue his journey back home. When Odysseus killed the suitors of his wife, Hermes lead their souls to Hades.^[10] In *The Works and Days*, when Zeus ordered Hephaestus to create Pandora to disgrace humanity by punishing the act of Prometheus giving fire to man, every god gave her a gift, and Hermes' gift was lies and seductive words, and a dubious character. Then he was instructed to take her as wife to Epimetheus.^[11]

Many other myths feature Hermes. Aeschylus wrote that Hermes helped Orestes kill Clytemnestra under a false identity and other stratagems,^[12] and also said that he was the god of searches, and those who seek things lost or stolen.^[13] Sophocles wrote that Odysseus invoked him when he needed to convince Philoctetes to join the Trojan War on the side of the Greeks, and Euripides did appear to help in spy Dolon Greek navy.^[12]



Kriophoros Hermes (which takes the lamb), late-Roman copy of Greek original from the fifth century BC. Barracco Museum, Rome

Aesop, who allegedly received his literary talents from Hermes, featured him in several of his fables, as ruler of the gate of prophetic dreams, as the god of athletes, of edible roots, and of hospitality. He also said that Hermes had assigned each person his share of intelligence.^[14] Pindar and Aristophanes also document his recent association with the gym, which did not exist at the time of Homer.^[15]

The Homeric hymn to Hermes invokes him as the one "of many shifts (*polytropos*), blandly cunning, a robber, a cattle driver, a bringer of dreams, a watcher by night, a thief at the gates, one who was soon to show forth wonderful deeds among the deathless gods."^[16] Hermes, as an inventor of fire,^[17] is a parallel of the Titan, Prometheus. In addition to the lyre, Hermes was believed to have invented many types of racing and the sports of wrestling and boxing, and therefore was a patron of athletes.^[18]

Hellenistic Greek sources

Several writers of the Hellenistic period expanded the list of Hermes' achievements. Callimachus said he disguised himself as a cyclops to scare the Oceanides and was disobedient to his mother.^[19] One of the Orphic Hymns Khthonios is dedicated to Hermes, indicating that he was also a god of the underworld. Aeschylus had called him by this epithet several times.^[20] Another is the Orphic Hymn to Hermes, where his association with the athletic games held in tone is mystic.^[21]

Phlegon of Tralles said he was invoked to ward off ghosts,^[22] and Pseudo-Apollodorus reported several events involving Hermes. He participated in the Gigantomachy in defense of Olympus; was given the task of bringing baby Dionysus to be cared for by Ino and Athamas and later by nymphs of Asia, followed Hera, Athena and Aphrodite in a beauty contest; favored the young Hercules by giving him a sword when he finished his education and lent his sandals to Perseus.^[23] The Thracian princes identified him with their god Zalmoxis, considering his ancestor.^[24]

Anyte of Tegea of the 3rd century BC,^[25] in translation by R Aldington, wrote:^[26]

I Hermes stand here at the crossroads by the wind beaten orchard, near the hoary grey coast; and I keep a resting place for weary men. And the cool stainless spring gushes out.

called *Hermes of the Ways* after the patronage of travellers.^{[27][28]}

Epithets of Hermes

Argeiphontes

Hermes' epithet *Argeiphontes*, Ἀργειφόντης, Latin: *Argicida*), meaning "Argus-slayer",^{[29][30]} recalls his slaying of the hundred eyed giant Argus Panoptes, who was watching over the heifer-nymph Io in the sanctuary of Queen Hera herself in Argos. Hermes placed a charm on Argus's eyes with the caduceus to cause the giant to sleep, after this he slew the giant.^[31] Argus' eyes were then put into the tail of the peacock, symbol of the goddess Hera.

Messenger

- *Diactoros*, (*angelos*^[32]) the messenger,^[33] is in fact only seen in this role, for Zeus, from within the pages of the *Odyssey* (Brown 1990).^[2]

... Oh mighty messenger of the gods of the upper and lower worlds ...
(Aeschylus).^[34]

Explicitly, at least in sources of classical writings, of Euripides *Electra* and *Iphigenia in Aulis*^[35] and in Epictetus *Discourses*.^[36] According to Blackwood's Edinburgh magazine (1849) the chief office of the God was as messenger.^[37]

Trade

- *Agoraeus*, of the agora;^[38] belonging to *the market* - (in Aristophanes [trans. Ehrenberg],^[39]) patron of gymnasia^[40]
- *Dolios* (lit. *tricky*.^[41] [According to prominent folklorist Yeleazar Meletinsky, Hermes is a deified trickster.^[42]]) - god (or patron guidance^[43]) and master^[44] of thieves ("a plunderer, a cattle-raider, a night-watching" - in Homers' *Hymns*^[45])...

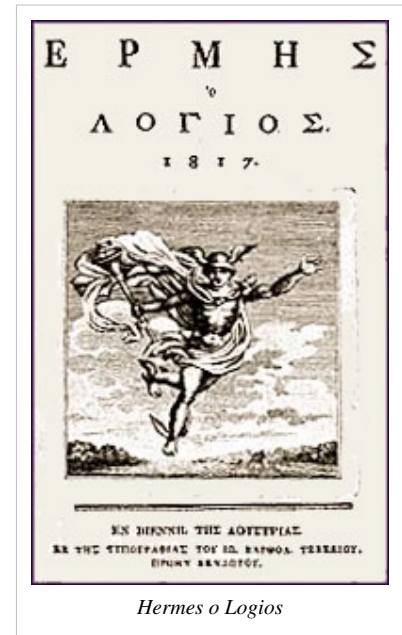
and deception (Euripedes)^[46] and (possibly evil) tricks and trickeries,^{[47][48][49][50]} crafty (from *lit.* god of craft^[51]), *the cheat*,^[52] god of stealth^[53] and of cunning,^[54] (see also to act secretly as *kleptein* in reference - *EL Wheeler*), of treachery,^[55] *the schemer*,^[56] wily,^[57] was worshipped at Pellene [Pausanias, vii. 27, 1]),^[58] and invoked through Odysseus.^[59]

(As the ways of gain are not always the ways of honesty and straightforwardness, Hermes obtains a bad character and an in-moral (amoral [ed.]) cult as Dolios)

—^[60]

Hermes is *amoral*^[61] like a baby.^[62] although Zeus sent Hermes as a teacher to humanity to teach them knowledge of and value of justice and to improve inter-personal relationships ("bonding between mortals").^[63]

- *Empolaos* "engaged in traffic and commerce"^[48]



Hermes o Logios

Additional

Other epithets included:

- *chthonius* - At the festival *Athenia Chytri* sacrifices are made to this visage of the god only.^{[64][65]}
- *cyllenius*, born on Mount Kyllini
- *epimelios*, guardian of flocks^[29]
- *hodos* patron of travelers and wayfarers^[29]
- *koinos*^[66]
- *kriophoros* "ram-bearer"^[67]
- *oneiropompus*, conductor of dreams^[29]
- friend to mankind therefore *ploutodotes* - discoverer of fire therefore a "giver of wealth"^[68]
- *proopylaios*, "before the gate" (Edwardson 2011), (guardian of the gate),^[69] *Pylaios* "doorkeeper"^[70]
- *psychopompos*, conveyor or conductor of souls^{[33][71]} and *psychagogue*, conductor or leader of souls in (or through) the underworld^{[72][73]}
- *poimandres*, shephard of men^[74]
- *strophaios*, "standing at the door post"^{[48][75]}
- *Stropheus*, "the socket in which the pivot of the door moves" (Kerényi in Edwardson) or "door-hinge". Protector of the door (that is the boundary), to the temple^{[38][76][77][78]}

[79]

Worship and cult

Angelo (1997) thinks Hermes to be based on the Thoth archetype.^[80] The absorbing ("combining") of the attributes of Hermes to Thoth developed after the time of Homer amongst Greek and Roman; Herodotus was the first to identify the Greek god with the Egyptian (Hermopolis), Plutarch and Diodorus also, although Plato thought the gods to be dis-similar (Friedlander 1992).^{[81][82]}

A cult was established in Greece in remote regions, likely making him a god of nature, farmers and shepherds. It is also possible that since the beginning he has been a deity with shamanic attributes linked to divination, reconciliation, magic, sacrifices, and initiation and contact with other planes of existence, a role of mediator between the worlds of the visible and invisible.^[83]

During the third century BC a communication between Petosiris (a priest) to King Nechopso, probably written in Alexandria c.150 BC, states Hermes is the teacher of all secret wisdoms available to knowing by the experience of religious ecstasy.^{[74][84][85]}

Due to his constant mobility, he was considered the god of commerce and social intercourse, the wealth brought in business, especially sudden or unexpected enrichment, travel, roads and crossroads, borders and boundary conditions or transient, the changes from the threshold, agreements and contracts, friendship, hospitality, sexual intercourse, games, data, the draw, good luck, the sacrifices and the sacrificial animals, flocks and shepherds and the fertility of land and cattle. In addition to serving as messenger to Zeus, Hermes carried the souls of the dead to Hades, and directed the dreams sent by Zeus to mortals.^{[86][87][88]}



Archaic Greek herm, presumably of
Hermes

Temples

One of the oldest places of worship for Hermes was Mount Cilene in Arcadia, where the myth says that he was born. Tradition says that his first temple was built by Lycaon. From there the cult would have been taken to Athens, and then radiate to the whole of Greece, according to Smith, and his temples and statues became extremely numerous.^[86] Lucian of Samosata said he saw the temples of Hermes everywhere.^[89]

In many places, temples were consecrated in conjunction with Aphrodite, as in Attica, Arcadia, Crete, Samos and in Magna Graecia. Several ex-votos found in his temples revealed his role as initiator of young adulthood, among them soldiers and hunters, since war and certain forms of hunting were seen as ceremonial initiatory ordeals. This function of Hermes explains why some images in temples and other vessels show him as a teenager. As a patron of the gym and fighting, Hermes had statues in gyms and he was also worshiped in the sanctuary of the Twelve Gods in Olympia, where Greeks celebrated the Olympic Games. His statue was held there on an altar dedicated to him and Apollo together.^[90] A temple within the Aventine was consecrated in 495 BC.^{[91][92]}

Symbols of Hermes were the palm tree, turtle, rooster, goat, the number four, several kinds of fish, incense. Sacrifices involved honey, cakes, pigs, goats, and lambs. In the sanctuary of Hermes Promakhos in Tanagra is a strawberry tree under which it was believed he had created,^[93] and in the hills Phene ran three sources that were sacred to him, because he believed that there had been bathed at birth.

Festival

Hermes' feast was the special *Hermaea* was celebrated with sacrifices to the god and with athletics and gymnastics, possibly having been established in the sixth century BC, but no documentation on the festival before the fourth century BC survives. However, Plato said that Socrates attended a *Hermaea*. Of all the festivals involving Greek games, these were the most like initiations because participation in them was restricted to young boys and excluded adults.^[94]

Hermai/Herms

In Ancient Greece, Hermes was a phallic god of boundaries. His name, in the form *herma*, was applied to a wayside marker pile of stones; each traveller added a stone to the pile. In the 6th century BCE, Hipparchos, the son of Pisistratus, replaced the cairns that marked the midway point between each village *deme* at the central *agora* of Athens with a square or rectangular pillar of stone or bronze topped by a bust of Hermes with a beard. An erect phallus rose from the base. In the more primitive Mount Kyllini or Cyllenian herms, the standing stone or wooden pillar was simply a carved phallus. In Athens, herms were placed outside houses for good luck. "That a monument of this kind could be transformed into an Olympian god is astounding," Walter Burkert remarked.^[95]

In 415 BCE, when the Athenian fleet was about to set sail for Syracuse during the Peloponnesian War, all of the Athenian hermai were vandalized one night. The Athenians at the time believed it was the work of saboteurs, either from Syracuse or from the anti-war faction within Athens itself. Socrates' pupil Alcibiades was suspected of involvement, and Socrates indirectly paid for the impiety with his life.^[96]

Hermes' offspring

Pan

The satyr-like Greek god of nature, shepherds and flocks, Pan, could possibly be the son of Hermes through the nymph Dryope.^[97] In the Homeric Hymn to Pan, Pan's mother fled in fright from her newborn son's goat-like appearance.

Priapus

Depending on the sources consulted, the god Priapus could be understood as a son of Hermes.^[98]

Autolycus

Autolycus, the Prince of Thieves, was a son of Hermes and Chione (mortal) and grandfather of Odysseus.^{[99][100]}

Extended list of Hermes' lovers and children

1. Acacallis
 1. Cydon
 2. Aglaurus
 1. Eumolpus
 3. Amphion^[101]
 4. Alcidameia of Corinth
 1. Bounos
 5. Antianeira / Laothoe
 1. Echion, Argonaut
 2. Erytus, Argonaut
 6. Apemosyne
 7. Aphrodite
 1. Eros (possibly)
 2. Hermaphroditus
 3. Tyche (possibly)
 8. Carmentis
 1. Evander
 9. Chione / Stilbe / Telaugē^[102]
 1. Autolycus
 10. Chryses, priest of Apollo
 11. Chthonophyle
 1. Polybus of Sicyon
 12. Crocus
 13. Daeira the Oceanid
 1. Eleusis
 14. Dryope, Arcadian nymph
 1. Pan (possibly)
 15. Erytheia (daughter of Geryones)
 1. Norax^[103]
 16. Eupolemeia (daughter of Myrmidon)
-

1. Aethalides
 17. Hecate
 1. three unnamed daughters^[104]
 18. Herse
 1. Cephalus
 2. Ceryx (possibly)
 19. Hiereia
 1. Gigas^[105]
 20. Iphthime (daughter of Dorus)
 1. Lycus
 2. Pherespondus
 3. Pronomus
 21. Libye (daughter of Palamedes)
 1. Libys^[106]
 22. Ocyrhoe
 1. Caicus
 23. Odrysus^[107]
 24. Orsinoe, nymph^[108]
 1. Pan (possibly)
 25. Palaestra, daughter of Choricus
 26. Pandrosus
 1. Ceryx (possibly)
 27. Peitho
 28. Penelope
 1. Pan (possibly)
 29. Persephone (unsuccessfully wooed her)
 30. Perseus^[109]
 31. Phylodameia
 1. Pharis
 32. Polydeuces^[110]
 33. Polymele (daughter of Phylas)
 1. Eudorus
 34. Rhene, nymph
 1. Saon of Samothrace^[111]
 35. Sicilian nymph
 1. Daphnis
 36. Sose, nymph
 1. Pan Agreus
 37. Tanagra, daughter of Asopus
 38. Theobula / Clytie / Clymene / Cleobule / Myrto / Phaethusa the Danaid
 1. Myrtilus
 39. Therses^[112]
 40. Thronia
 1. Arabus
-

- 41. Urania, Muse
 - 1. Linus (possibly)
- 42. Unknown mothers
 - 1. Abderus
 - 2. Angelia
 - 3. Dolops
 - 4. Palaestra

Genealogy of the Olympians in Greek mythology

		Ouranos		Gaia	
	Oceanus	Hyperion	Coeus	Crius	Iapetus Mnemosyne
	Cronus	Rhea	Tethys	Theia	Phoebe Themis
	Zeus	Hera	Hestia	Demeter	Hades Poseidon
	Ares	Hephaestus	Hebe	Eileithyia	Enyo Eris
		Metis	Maia	Leto	Semele
Aphrodite	Athena	Hermes	Apollo	Artemis	Dionysus

Art and iconography

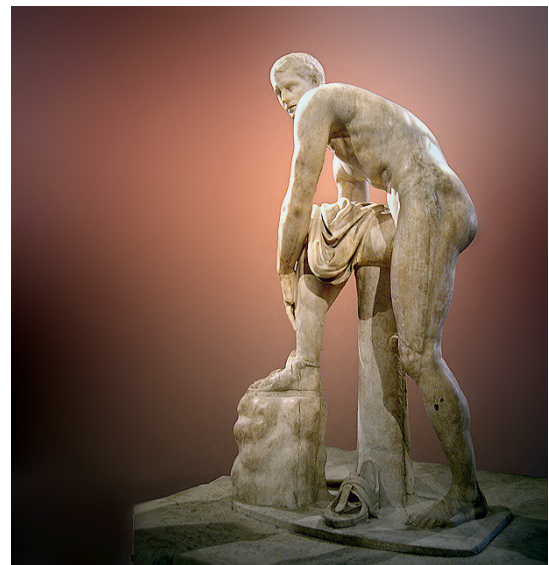
The image of Hermes evolved and varied according to Greek art and culture. During Archaic Greece he was usually depicted as a mature man, bearded, dressed as a traveler, herald, or pastor. During Classical and Hellenistic Greece he is usually depicted young and nude, with athleticism, as befits the god of speech and of the gymnastics, or a robe, a formula is set predominantly through the centuries. When represented as Logios (speaker), his attitude is consistent with the attribute. Phidias left a statue of a famous Hermes Logios and Praxiteles another, also well known, showing him with Dionysus baby arms. At all times, however, through the Hellenistic periods, Roman, and throughout Western history into the present day, several of his characteristic objects are present as identification, but not always all together.^{[86][113]}

Among these objects is a wide-brimmed hat, the Petasos, widely used by rural people of antiquity to protect themselves from the sun, and that in later times was adorned with a pair of small wings, sometimes the hat is not present, but may then have wings rising from the hair. Another object is the Porta a stick, called rhabdomyolysis (stick) or skeptron (scepter), which is referred to as a magic wand. Some early sources say that this was the bat he received from Apollo, but others question the merits of this claim. It seems that there may have been two canes, with time in a cast, one of a shepherd's staff, as stated in the Homeric Hymn, and the other a magic wand, according to some authors. His bat also came to be called kerykeion, the caduceus, in later times. Early depictions of the staff it show it as a baton stick topped by a golden way that resembled the number eight, though sometimes with its top truncated and open. Later the staff had two intertwined snakes and sometimes it was crowned with a pair of wings and a ball, but the old form remained in use even when Hermes was associated with Mercury by the Romans.^{[86][114]}

Hyginus explained the presence of snakes, saying that Hermes was traveling in Arcadia when he saw two snakes intertwined in battle. He put the caduceus between them and parted, and so said his staff would bring peace.^[115] The caduceus, historically, there appeared with Hermes, and is documented among the Babylonians from about 3,500 BC. The two snakes coiled around a stick was a symbol of the god Ningishzida, which served as a mediator between humans and the mother goddess Ishtar or the supreme Ningirsu. In Greece itself the other gods have been depicted holding a caduceus, but it was mainly associated with Hermes. It was said to have the power to make people fall asleep or wake up, and also made peace between litigants, and is a visible sign of his authority, being used as a sceptre.^[86]



Archaic bearded Hermes from a herm, early 5th century BC.



Hermes Fastening his Sandal, early Imperial Roman marble copy of a Lysippan bronze (Louvre Museum)

He was represented in doorways, possibly as an amulet of good fortune, or as a symbol of purification. The caduceus is not to be confused with the Rod of Asclepius, the patron of medicine and son of Apollo, which bears only one snake. The rod of Asclepius was adopted by most Western doctors as a badge of their profession, but in several medical organizations of the United States, the caduceus took its place since the eighteenth century, although this use is declining. After the Renaissance the caduceus also appeared in the heraldic crests of several, and currently is a symbol of commerce.^[86]

His sandals, called *pédila* by the Greeks and *talaria* by the Romans were made of palm and myrtle branches, but were described as beautiful, golden and immortal, made a sublime art, able to take the roads with the speed of wind. Originally they had no wings, but late in the artistic representations, they are depicted. In certain images, the wings spring directly from the ankles. He has also been depicted with a purse or a bag in his hands, and wearing a robe or cloak, which had the power to confer invisibility. His weapon was a sword of gold, which killed Argos; lent to Perseus to kill Medusa.^[86]

Modern psychological interpretation

For Carl Jung^[116] Hermes was guide to the underworld^[117] is become the god of the unconscious,^[118] the mediator of information between the conscious and unconscious factors of the mind, and the archetypal messenger conveying communication between realms. Hermes is seminally the guide for the inner journey.^{[119][120]} Jung considered the gods Thoth and Hermes to be counter-parts (Yoshida 2006).^[121] In Jungian psychology especially (by Combs and Holland 1994^[122]), Hermes is thought relevant to study of the phenomenon of synchronicity^[123] (together with Pan and Dionysus)^{[124][125]}

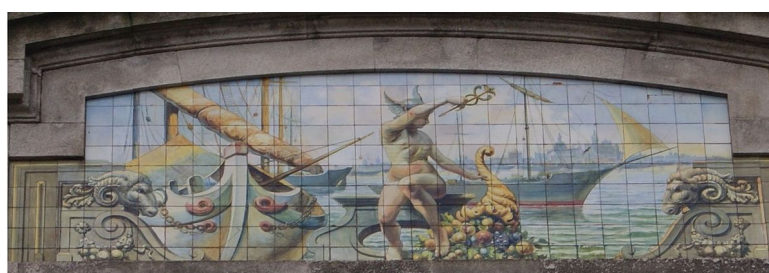
Hermes is ... the archetypal core of Jung's psyche, theories ...

—DL Merritt^[126]

In the context of psycho-therapy Hermes is our inner friendliness bringing together the disparate and perhaps isolated core elements of our selves belonging to the realms of the other gods;

...He does not fight with the other gods... it is Hermes in us who befriends our psychological complexes centered by the other gods...

— López-Pedraza



Mural representation of *Hermes-Mercury* in an early XX century modernist building in Vigo (Galicia, Spain).

He is for some identified as the archetype of healer (López-Pedraza 2003)^[127] ... in ancient Greece he healed through magic^[128](McNeely 2011).

In the context of abnormal psychology Samuels (1986) states that Jung considers Hermes the archetype for narcissistic disorder, but also lending the disorder a "positive" (beneficial) aspect, that is Hermes is both the good and bad of narcissism.^[129]

For López-Pedraza, Hermes is the protector of psychotherapy.^[130] For McNeely, Hermes is a god of the healing arts(p. 88^[131]).

In a consideration of all the roles Hermes was understood to have fulfilled in ancient Greece Christopher Booker gives the genius of the god to be a guide or observer of transition.^{[132][133]}

The trickster

For Jung the trickster is the guide in total for the psychotherapeutic process (p. 86) ^[134]

Hermes in popular culture

See *Greek mythology in popular culture: Hermes*

Notes

- [1] Iris had a similar role as divine messenger.
- [2] Norman Oliver Brown (†. Professor of Humanities, Emeritus, at the University of California, Santa Cruz). *Hermes the Thief: The Evolution of a Myth*. SteinerBooks, 1 Mar 1990. ISBN 0-940262-26-6.
- [3] Walter Burkert, *Greek Religion* 1985 section III.2.8.
- [4] The Latin word *cādūceus* is an adaptation of the Greek κηρύκειον *kērukeion*, meaning "herald's wand (or staff)", deriving from κήρυξ *kēruks*, meaning "messenger, herald, envoy". Liddell and Scott, *Greek-English Lexicon*; Stuart L. Tyson, "The Caduceus", *The Scientific Monthly*, **34.6**, (1932:492-98) p. 493
- [5] Joann Gulizio UDQ 292.11 (<http://www.utexas.edu/research/pasp/publications/pdf/hermes.pdf>) University of texas Retrieved 2011-11-26
- [6] Silver, Morris (1992). *Taking Ancient Mythology Economically*. Leiden: Brill. pp. 159–160. ISBN 90-04-09706-6.
- [7] Davies, Anna Morpurgo & Duhoux, Yves. Linear B: a 1984 survey. Peeters Publishers, 1985. p. 136
- [8] Plato. *Cratylus*. 383.
- [9] Homer. *The Iliad*. The Project Gutenberg Etext. Trad. Samuel Butler
- [10] Homer. *The Odyssey*. Plain Label Books, 1990. Trad. Samuel Butler. pp. 40, 81-82, 192-195.
- [11] Hesiod. *Works And Days* (http://books.google.com/books?id=4oACZ5aTlu8C&printsec=frontcover&dq=Works+And+Days+Hugh+G.+Evelyn-White&hl=en&ei=Jq60TdmDJani0QGIvrUy&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCkQ6AEwAA#v=onepage&q&f=false). ll. 60-68. Trad. Hugh G. Evelyn-White, 1914
- [12] Brown, Norman Oliver. *Hermes the thief: the evolution of a myth* (http://books.google.com/books?id=BzNfeQSXKfcC&printsec=frontcover&dq=Hermes+the+thief:+the+evolution+of+a+myth&hl=en&src=bmrr&ei=nq-0TdC_GKP20gHeyLyVCQ&sa=X&oi=book_result&ct=result&resnum=1&ved=0CEkQ6AEwAA#v=onepage&q&f=false). Steiner Books, 1990. pp. 3-10
- [13] Aeschylus. suppliant Women, 919. Quoted in *God of Searchers* (<http://www.theoi.com/Olympios/HermesGod.html#Travel>). The Theoi Project: Greek Mythology
- [14] Aesop. Fables 474, 479, 520, 522, 563, 564. Quoted in *God of Dreams of Omen* (<http://www.theoi.com/Olympios/HermesGod.html#Sleep>); *God of Contests, Athletics, Gymnasiums, The Games* (<http://www.theoi.com/Olympios/HermesGod.html#Contests>), Theoi The Project: Greek Mythology
- [15] Smith, P. ([http://books.google.com/books?id=b8gOAAAAAYAAJ&printsec=frontcover&dq=Dictionary+of+Greek+and+Roman+biography+and+mythology"&hl=en&ei=drC0TaWnLIPy0gG-nsmnCQ&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCkQ6AEwAA#v=onepage&q&f=false](http://books.google.com/books?id=b8gOAAAAAYAAJ&printsec=frontcover&dq=Dictionary+of+Greek+and+Roman+biography+and+mythology)) .
- [16] *Hymn to Hermes* 13. The word *polutropos* ("of many shifts, turning many ways, of many devices, ingenious, or much wandering") is also used to describe Odysseus in the first line of the *Odyssey*.
- [17] In the Homeric hymn, "after he had fed the loud-bellowing cattle... he gathered much wood and sought the craft of fire. He also invented written music and many other things. He took a splendid laurel branch, gripped it in his palm, and twirled it in pomegranate wood" (lines 105, 108–10)
- [18] "First Inventors... Mercurius [Hermes] first taught wrestling to mortals." – Hyginus (c.1st CE), *Fabulae* 277.
- [19] Callimachus. *Iambica*, Frag. 12. Quoted in *of Memory and Learning* (<http://www.theoi.com/Olympios/HermesGod.html#LanguageGod>). The Theoi Project: Greek Mythology
- [20] *Orphic Hymn 57 to Chthonian Hermes Aeschylus*. Libation Bearers. Cited in *Guide of the Dead* (<http://translate.google.com/translate?u=http://pt.wikipedia.org/wiki/Hermes&sl=pt&tl=en>). The Theoi Project: Greek Mythology
- [21] *Orphic Hymn 28 to Hermes*. Quoted in *God of Contests, Athletics, Gymnasiums, The Games* (<http://translate.google.com/translate?u=http://pt.wikipedia.org/wiki/Hermes&sl=pt&tl=en>). The Theoi Project: Greek Mythology
- [22] Phlegon of Tralles. *Book of Marvels*, 2.1. Quoted in *Guide of the Dead* (<http://www.theoi.com/Olympios/HermesGod.html#GuideDead>). The Theoi Project: Greek Mythology
- [23] Pseudo-Apollodorus. *The Library*. Quoted in *Hermes Myths 2* (<http://www.theoi.com/Olympios/HermesMyths2.html>), *Hermes Myths 3* (<http://www.theoi.com/Olympios/HermesMyths3.html>), *Hermes Favour* (<http://www.theoi.com/Olympios/HermesFavour.html>). The Theoi Project: Greek Mythology
- [24] Herodotus. *Histories*, 5.7. Quoted in Identified with Foreign Gods (<http://www.theoi.com/Olympios/HermesGod.html#Foreign>). The Theoi Project: Greek Mythology
- [25] SG Yao - Translation and the Languages of Modernism: Gender, Politics, Language (<http://books.google.co.uk/books?id=vXtmLxi7nCWc&pg=PA89&dq=Hermes+of+the+ways&hl=en&sa=X&ei=hqgRUOfyGaii0QWX8IDwDA&>

- ved=0CEEQ6AEwAg#v=onepage&q=Hermes of the ways&f=false) Palgrave Macmillan, 20 Dec 2002 Retrieved 2012-07-26 ISBN 0312295197
- [26] S Benstock - *Women of the Left Bank: Paris, 1900-1940* (http://books.google.co.uk/books?id=nZIQXE7bZfsC&pg=PA323&lpg=PA323&dq=Anyte+of+Tegea+Hermes+of+the+ways&source=bl&ots=4h9rS01TvJ&sig=ratkaciHvBRLw3I8o_nONfuKPDQ&hl=en&sa=X&ei=YqkRUOeYK8i00QW5_4GoBA&sqi=2&ved=0CD0Q6AEwAQ#v=onepage&q=Anyte of Tegea Hermes of the ways&f=false) Retrieved 2012-07-26
- [27] (secondary) H Kenner - *The Pound Era* (http://books.google.co.uk/books?id=v4jy7I74C3kC&pg=PT221&lpg=PT221&dq=Hermes+benison&source=bl&ots=0vTQmv5DYP&sig=AsSG3xq9UWYWJofEU9_Mwia1qug&hl=en&sa=X&ei=oqcRUP6kKa_Z0QXOu4Fg&ved=0CF4Q6AEwCA#v=onepage&q=Hermes benison&f=false) Random House, 30 Jun 2011 ISBN 1446467740 & E Gregory H.D. and Hellenism: *Classic Lines* (http://books.google.co.uk/books?id=A5PiZwsN3b8C&pg=PA253&lpg=PA253&dq=Tegea+Hermes+of+the+ways&source=bl&ots=qgzpHlozOm&sig=R6e_fVGn1XTKZ89zAi6ixi5ffaQ&hl=en&sa=X&ei=E6kRUPTxHaPA0QWdloCADQ&ved=0CEoQ6AEwAA#v=onepage&q=Tegea Hermes of the ways&f=false) Cambridge University Press, 28 Sep 1997 ISBN 0521430259 Retrieved 2012-07-26
- [28] (tertiary)oxforddictionaries.com - definition "benison"
- [29] *The Facts on File: Encyclopedia of World Mythology and Legend*.
- [30] Homeric Hymn 29 to Hestia
- [31] *Greek History and the Gods* (<http://faculty.gvsu.edu/webterm/Greekhistory&gods.htm>). Grand Valley State University (Michigan). Retrieved 2012-04-08.
- [32] R Davis-Floyd, P Sven Arvidson *Intuition: The Inside Story : Interdisciplinary Perspectives* (http://books.google.co.uk/books?id=45cpgKImproC&pg=PA96&lpg=PA96&dq=Hermes+psychagogue&source=bl&ots=PiaHt_cnyD&sig=MeEOLTTCMJh8HeijZaEdsOb4_w0E&hl=en&sa=X&ei=AxcRUMvJMtSa1AXzhoHgDw&ved=0CD8Q6AEwAQ#v=onepage&q=Hermes psychagogue&f=false) Routledge, 25 Jun 1997 Retrieved 2012-07-26 ISBN 0415915945
- [33] *New Larousse Encyclopedia of Mythology* (New (fifth impression) ed.). Hamlyn Publishing Group Limited. 1968 (1972). pp. 123. ISBN 0-600-02351-6.
- [34] Jacques Duchesne-Guillemin, Congrès International d'Etud. *Études mithriaques: actes du 2e Congrès International, Téhéran, du 1er au 8 septembre 1975* (http://books.google.co.uk/books?id=_MoUAAAAIAAJ&pg=PA226&dq=Hermes+the+messenger&hl=en&sa=X&ei=_xSCT_ewC-bH0QWBwYn7Bg&ved=0CGgQ6AEwCTgU#v=onepage&q=Hermes the messenger&f=false). BRILL, 1978. Retrieved 2012-04-08.
- [35] Perseus (http://www.perseus.tufts.edu/hopper/searchresults?all_words=Hermes&page=3&target=en&documents=&phrase=Hermes&exclude_words=&any_words=) Tufts University - Retrieved 2012-04-09
- [36] Perseus (http://www.perseus.tufts.edu/hopper/searchresults?all_words=Hermes&target=en&documents=&phrase=Hermes&exclude_words=&page=9&any_words=) Tufts University - Retrieved 2012-04-09
- [37] W. Blackwood Ltd. (Edinburgh). *Blackwood's Edinburgh magazine, Volume 22; Volume 28*. Leonard Scott & Co. 1849.
- [38] Mabel Lang (1988) (PDF). *Graffiti in the Athenian Agora* ([http://www.ascsa.edu.gr/publications/upload/Graffiti in the Athenian AgoraLR.pdf](http://www.ascsa.edu.gr/publications/upload/Graffiti%20in%20the%20Athenian%20AgoraLR.pdf)). Excavations of the Athenian Agora (rev. ed.). Princeton, NJ: American School of Classical Studies at Athens. p. 7 ([http://www.ascsa.edu.gr/publications/upload/Graffiti in the Athenian AgoraLR.pdf#page=9](http://www.ascsa.edu.gr/publications/upload/Graffiti%20in%20the%20Athenian%20AgoraLR.pdf#page=9)). ISBN 87661-633-3. Retrieved 2007-04-14.
- [39] V Ehrenberg - *The People of Aristophanes: A Sociology of Old Attic Comedy* (<http://books.google.co.uk/books?id=oikOAAAAQAAJ&pg=PA147&dq=god+of+Trade&hl=en&sa=X&ei=Y1IBUOyZl8mv0QW8zPm2Bw&ved=0CEEQ6AEwAQ#v=onepage&q=god of Trade&f=false>) Taylor & Francis, 1943 Retrieved 2012-07-14
- [40] J Fiske - *Myths and Myth-makers: Old Tales and Superstitions Interpreted by Comparative Mythology* (<http://books.google.co.uk/books?id=qCwXAAAAYAAJ&pg=PA67&dq=HermesAgoraios&hl=en&sa=X&ei=zaABUO37CoKf0QWA4vSuBw&ved=0CD4Q6AEwAA#v=onepage&q&f=false>) Houghton, Mifflin, 1865 Retrieved 2012-07-14
- [41] P Young-Eisendrath - *The Cambridge Companion to Jung* (<http://books.google.co.uk/books?id=5dZUM7ogtQYC&pg=PA266&dq=HermesDolios&hl=en&sa=X&ei=ZFGBUMfcDKnA0QWp2cmmBw&ved=0CD0Q6AEwATgK#v=onepage&q=HermesDolios&f=false>) Cambridge University Press, 1 May 2008 Retrieved 2012-07-14 ISBN 0521685001
- [42] Meletinsky, *Introduzione* (1993), p. 131
- [43] M Waltari - *the roman novel* (<http://books.google.co.uk/books?id=9xA8AAAAIAAJ&pg=PA79&dq=Hermes+Dolios&hl=en&sa=X&ei=FpIBUOjvKemw0AX67-CmBw&ved=0CE4Q6AEwBDgU#v=onepage&q=Hermes Dolios&f=false>) Cambridge University press 1970 - Retrieved 2012-07-14 ISBN 1001340531
- [44] J Pòrtulas, C Miralles Archilochus and the iambic poetry Ediz. dell'Ateneo, 1986 (<http://books.google.co.uk/books?id=8SkLAQAAMAAJ&q=Hermes+Dolios&dq=Hermes+Dolios&hl=en&sa=X&ei=RZYBUM-YLcjJ0QXojqiNBw&ved=0CEEQ6AEwAjhQ>)
- [45] N.O. Brown *Hermes the Thief: The Evolution of a Myth* Retrieved 2012-07-14
- [46] NW Slater - *Spectator Politics: Metatheatre and Performance in Aristophanes* (<http://books.google.co.uk/books?id=WoEPIVY9vYEC&pg=PA179&dq=Hermes+Dolios&hl=en&sa=X&ei=IJEBUJXcOay0QWlh6yKBw&ved=0CEUQ6AEwAzgU#v=onepage&q=Hermes Dolios&f=false>) University of Pennsylvania Press, 2002 Retrieved 2012-07-14 ISBN 0812236521
- [47] (secondary) "the thief praying..." in W Kingdon Clifford, L Stephen, F Pollock (<http://books.google.co.uk/books?id=Zzh1OgWCiWgC&pg=PA221&dq=HermesDolios&hl=en&sa=X&ei=x1kBUJWEFcqx0QWTz8DPBw&ved=0CEkQ6AEwAzgK#v=onepage&q=HermesDolios&f=false>) - Retrieved 2012-07-14

- [48] (Aristophanes [trans. Ehrenberg])
- [49] William Stearns Davis - *A Victor of Salamis: A Tale of the Days of Xerxes, Leonidas, and Themistocles* Wildside Press LLC, 30 Sep 2007 Retrieved 2012-07-14 ISBN 1434483347
- [50] A Brown - *A New Companion to Greek Tragedy* (<http://books.google.co.uk/books?id=JQOAAAAQAAJ&pg=PA101&dq=HermesDolios&hl=en&sa=X&ei=4VcBUJ3BKKOe0QWhoaS4Bw&ved=0CGYQ6AEwBg#v=onepage&q=HermesDolios&f=false>) Taylor & Francis, 1983 Retrieved 2012-07-14 ISBN 0389203963
- [51] F Santi Russell - *Information Gathering in Classical Greece* (http://books.google.co.uk/books?id=xIh_Vsbc4IYC&pg=PA183&dq=HermesDolios&hl=en&sa=X&ei=WVoBUPKdOYXT0QX-2IWFBw&ved=0CEwQ6AEwAg#v=onepage&q=HermesDolios&f=false) University of Michigan Press, 1999 Retrieved 2012-07-14
- [52] JJ Ignaz von Döllinger - *The Gentile and the Jew in the courts of the Temple of Christ: an introduction to the history of Christianity* (<http://books.google.co.uk/books?id=2MsZAAAAAMAAJ&pg=PA191&dq=HermesDolios&hl=en&sa=X&ei=DFsBUOQbBbGZ0QX6kqm-Bw&ved=0CFEQ6AEwBDgK#v=onepage&q=HermesDolios&f=false>) Longman, Green, Longman, Roberts, and Green, 1862 Retrieved 2012-07-14
- [53] EL Wheeler - *Stratagem and the Vocabulary of Military Trickery* (<http://books.google.co.uk/books?id=WsF8FF40qKUC&pg=PA32&dq=HermesDolios&hl=en&sa=X&ei=flsBULfYF6PA0QWzv52vBw&ved=0CF0Q6AEwBjgK#v=onepage&q=HermesDolios&f=false>) BRILL, 1988 Retrieved 2012-07-14 ISBN 9004088318
- [54] R Parker - *Polytheism and Society at Athens* (<http://books.google.co.uk/books?id=ff51JeXhHXUC&pg=PA126&dq=Hermes+Dolios&hl=en&sa=X&ei=KJQBUI6SNMHM0QXj3MH-Bg&ved=0CFMQ6AEwBThG#v=onepage&q=Hermes+Dolios&f=false>) Oxford University Press, 10 May 2007 Retrieved 2012-07-14 ISBN 0199216118
- [55] Athenaeus (of Naucratis.), S. Douglas Olson, - *The learned banqueters* (<http://books.google.co.uk/books?id=WkViAAAAAMAAJ&q=Hermes+Dolios&dq=Hermes+Dolios&hl=en&sa=X&ei=G5UBUOv-Laie0QX93tGtBw&ved=0CDoQ6AEwATg8>) Harvard University Press, 27 Feb 2008 Retrieved 2012-07-14
- [56] I Ember - *Music in painting: music as symbol in Renaissance and baroque painting* (<http://books.google.co.uk/books?id=QYKfAAAAAMAAJ&q=Hermes+Dolios&dq=Hermes+Dolios&hl=en&sa=X&ei=G5UBUOv-Laie0QX93tGtBw&ved=0CEEQ6AEwAjg8>) Corvina, 1984 Retrieved 2012-07-14
- [57] Pausanias - *Pausanias' Description of Greece, Volume 1* (<http://books.google.co.uk/books?id=JWRRQAIAIAAJ&q=Hermes+Dolios&dq=Hermes+Dolios&hl=en&sa=X&ei=RZYBUM-YLcjJ0QXojqNBw&ved=0CE8Q6AEwBDhQ>) G. Bell, 1912 Retrieved 2012-07-14
- [58] Plutarch, William Reginald Halliday *The Greek questions of Plutarch* - Retrieved 2012-07-14
- [59] S Montiglio - *Silence in the Land of Logos* (<http://books.google.co.uk/books?id=AuU7DDnpd4EC&pg=PA278&dq=HermesDolios&hl=en&sa=X&ei=OVkBUMy3A8jA0QX8zP2XBw&ved=0CEMQ6AEwAjgK#v=onepage&q=HermesDolios&f=false>) Princeton University Press, 17 May 2010 Retrieved 2012-07-14 ISBN 0691146586
- [60] J Pòrtulas, C Miralles (http://www.google.co.uk/search?tbm=bks&hl=en&q=Hermes+Dolios&btnG=#hl=en&gs_nf=1&ds=bo&pq=hermes+dolios&cp=47&gs_id=h&xhr=t&q=Hermes+Dolios+Archilochus+and+the+iambic+poetry&pf=p&tbm=bks&scient=psy-ab&oq=Hermes+Dolios+Archilochus+and+the+iambic+poetry&gs_l=&pbx=1&bav=on.2,or.r_gc.r_pw.r_qf,.cf.osb&fp=e1175ee4201d696b&biw=1280&bih=897) Retrieved 2012-07-14
- [61] JH Riker *Human Excellence and an Ecological Conception of the Psyche* (http://books.google.co.uk/books?id=MzAl_Pn6s_UC&pg=PA187&dq=Hermes+amoral&hl=en&sa=X&ei=zSIDUKWYJOWX1AX7mOCiBw&redir_esc=y#v=onepage&q=Hermes+amoral&f=false) SUNY Press, 1 Jul 1991 Retrieved 2012-07-14 ISBN 0791405192
- [62] (<http://books.google.co.uk/books?id=SI0OAAAAQAAJ&pg=PA247&dq=Hermes+amoral&hl=en&sa=X&ei=7S4DUOzJMAHN0QWL992sBw&ved=0CGgQ6AEwCA#v=onepage&q=Hermes+amoral&f=false>) Retrieved 2012-07-17
- [63] (http://books.google.co.uk/books?id=ibkxwtmP7_UC&pg=PA102&dq=Hermes+amoral&hl=en&sa=X&ei=zSIDUKWYJOWX1AX7mOCiBw&redir_esc=y#v=onepage&q=Hermes+amoral&f=false) Retrieved 2012-07-17
- [64] Aristophanes - *The Frogs of Aristophanes, with Notes and Critical and Explanatory, Adapted to the Use of Schools and Universities*, by T. Mitchell (http://books.google.co.uk/books?id=dqo8xsCfxTIC&pg=PA247&lpg=PA247&dq=Hermes+Chthonius&source=bl&ots=8LXiA3SJG8&sig=mR07kdAcSlk90xbSnFVHCC3x3Rk&hl=en&sa=X&ei=IA7uT7v6JsW_8gPtocj_DA&ved=0CE8Q6AEwAw#v=onepage&q=Hermes+Chthonius&f=false) John Murray, 1839 Retrieved 2012-06-29
- [65] G S Shrimpton - *Theopompus The Historian* (http://books.google.co.uk/books?id=1tRf3DQycDEC&pg=PA264&lpg=PA264&dq=Hermes+Chthonius&source=bl&ots=MH1KfONOQe&sig=pN8DugXKi9lVTvzdETRh-SDJx-Q&hl=en&sa=X&ei=IA7uT7v6JsW_8gPtocj_DA&ved=0CFIQ6AEwBA#v=onepage&q=Hermes+Chthonius&f=false) McGill-Queens, 1 Apr 1991 Retrieved 2012-06-29
- [66] R A Bauslaugh - *The Concept of Neutrality in Classical Greece* (http://books.google.co.uk/books?id=IKiDIz7EWaoC&pg=PA37&dq=hermes+Koinos&hl=en&sa=X&ei=FUTsT4yjKKii0QXxqj6DA&redir_esc=y#v=onepage&q=hermes+Koinos&f=false) University of California Press, 28 May 1991 ISBN 0520066871 & (<http://books.google.co.uk/books?id=tOgWfjNlXoMC&printsec=frontcover#v=onepage&q=Hermes&f=false>) - ISBN 1438126395 *citing* (Diodorus Siculus)
- [67] MA De La Torre, A Hernández - *The Quest for the Historical Satan* (http://books.google.co.uk/books?id=FPo_nS1Ce1sC&pg=PA121&dq=Hermes+Thoth&hl=en&sa=X&ei=qMOUOvzBoSm0AWK_IDwBA&ved=0CDAQ6AEwADgU#v=onepage&q=Hermes+Thoth&f=false) Fortress Press, 1 Aug 2011 Retrieved 2012-07-24 ISBN 0800663241
- [68] J Fiske
- [69] CO Edwardson (page 60) - 2011 - Retrieved 2012-07-26

- [70] The Jungian Society for Scholarly Studies: Ithaca August 2009 Conference Paper - page 12 (https://docs.google.com/viewer?a=v&q=cache:gHHkuzal164J:www.thejungiansociety.org/Jung%20Society/e-journal/Volume-6/Fidyk-2010.pdf+&hl=en&gl=uk&pid=bl&srcid=ADGEESi0SCCwioHIGLBZ7mz3yH4BJst86sZ2b3WiJujr6ZMJZ9UvApI84fyJgK5nd9Xvn-Lxm_Tt7Pz3dka1C0vEqER_vSxnp3-V4BZx6qGnrnaKNZw&sig=AHIEtbR4is9-5V1NTob8qGnfkoU71aFIlg) Retrieved 2012-07-26
- [71] JF Krell - Mythical patterns in the art of Gustave Moreau: The primacy of Dionysus (https://docs.google.com/viewer?a=v&q=cache:qOpH_pMDTScJ:crisolenguas.uprrp.edu/ArticlesV2N2/Gustave%20Moreau.pdf+&hl=en&gl=uk&pid=bl&srcid=ADGEESik79DBuyKryOC7uzliWurThzvijnmyHYNGy67Sw52pDYB8wDrtHTZluQk-CHpj5feqJW0FqmMxn1aOWrYUgQlUBxmp69qPuh8Jo8w64DuR2&sig=AHIEtbRuKT_fykzpZIGP0tbVzLgceuDzVw) Retrieved 2012-07-26
- [72] The Chambers Dictionary (<http://books.google.co.uk/books?id=pz2ORay2HwOC&pg=RA2-PA1328&dq=Hermes+psychiatry&hl=en&sa=X&ei=GRYRUOTyK6aW0QX2yIDIAQ&ved=0CDMQ6AEwADha#v=onepage&q=Hermes+psychiatry&f=false>) Allied Publishers, 1998 Retrieved 2012-07-26
- [73] Ernest Schonfield, Teaching Fellow in German at University College London - (<https://sites.google.com/site/germanliterature/20th-century/thomas-mann/der-tod-in-venedig-death-in-venice>) Retrieved 2012-07-26
- [74] M-L von Franz. *Projection and Re-Collection in Jungian Psychology: Reflections of the Soul*. Open Court Publishing, 1985. ISBN 0875484174.
- [75] The Jungian Society for Scholarly Studies: Ithaca August 2009 -p.12
- [76] sourced originally in - R Davis-Floyd, P Sven Arvidson
- [77] R Pettazzoni - The All-Knowing God (http://books.google.co.uk/books?id=CseOAAAAQAAJ&pg=PA165&lpg=PA165&dq=Hermes+Stropheus&source=bl&ots=jxZHn4B-_z&sig=Y77AVTuCji_Xu695CCZeQ6J9VHs&hl=en&sa=X&ei=BRgRULuJNYiw0AWHmoDgDg&ved=0CEMQ6AEwAg#v=onepage&q=Hermes+Stropheus&f=false) Taylor & Francis, 1956 Retrieved 2012-07-26 ISBN 0405105592
- [78] CS Wright, J Bolton Holloway, RJ Schoeck - *Tales within tales: Apuleius through time* AMS Press, 2000 - (<http://books.google.co.uk/books?id=WJVfAAAAAAAJ&q=Hermes+Stropheus&dq=Hermes+Stropheus&source=bl&ots=h5ge-uquUV&sig=uLTfB2G7vX2rCSjbGcWllzJHhO&hl=en&sa=X&ei=1hgRUJuMFI210QX53YCQDQ&ved=0CEkQ6AEwAw>) → ([https://www.google.com/search?q=CS+Wright,+J+Bolton+Holloway,+RJ+Schoeck+-+\"Tales+within+tales:+Apuleius+through+time\"&btnG=Search+Books&tbm=bks&tbo=1#hl=en&tbo=1&tbm=bks&scient=psy-ab&q=+\"Tales+within+tales:+Apuleius+through+time\"+Constance+S.+Wright,+Julia+Bolton+Holloway,+Richard+J.+Schoeck&oq=+\"Tales+within+tales:+Apuleius+through+time\"+Constance+S.+Wright,+Julia+Bolton+Holloway,+Richard+J.+Schoeck&gs_l=serp.12...10411.11428.1.12311.2.2.0.0.0.0.491.491.4-1.1.0...0.1...1c.cWQP4Mlio&pbx=1&bav=on.2,or.r_gc.r_pw.r_cp.r_qf.,cf.osb&fp=ef539a1208ef3a26&biw=1280&bih=897](https://www.google.com/search?q=CS+Wright,+J+Bolton+Holloway,+RJ+Schoeck+-+\)) Retrieved 2012-07-26
- [79] CO Edwardson - 2011 *Women and Philanthropy, tricksters and soul: re-storying otherness into crossroads of change* https://www.google.co.uk/#hl=en&scient=psy-ab&q=Hermes+Stropheus+as+door-hinge%2C+see+K.+Kerinyi%2C+Hermes+&oq=Hermes+Stropheus+as+door-hinge%2C+see+K.+Kerinyi%2C+Hermes+&gs_l=hp.12...6640.6640.1.1.0.0.0.0.467.467.4-1.1.0...0.0...1c.MifPvLqD2M&pbx=1&bav=on.2,or.r_gc.r_pw.r_cp.r_qf.,cf.osb&fp=42e0f6d96bc84547&biw=1280&bih=897
- [80] P Clarkson - *Counselling Psychology: Integrating Theory, Research, and Supervised Practice* (http://books.google.co.uk/books?id=rqQ8irfMvsC&pg=PA24&lpg=PA24&dq=Hermes+psychology&source=bl&ots=cFzVU2KaDk&sig=1Zy09xKNqbf1HQpzykC7bs995g&hl=en&sa=X&ei=N3oOUL6AO8P80QWgooGoDg&redir_esc=y#v=onepage&q=Hermes+psychology&f=false) Routledge, 1998 Retrieved 2012-07-24 ISBN 0415145236
- [81] WJ Friedlander - *The Golden Wand of Medicine: A History of the Caduceus Symbol in Medicine* (http://books.google.co.uk/books?id=8PFT3qb_tyEC&pg=PA69&lpg=PA69&dq=Hermes+Thoth&source=bl&ots=kmjD_9jun7&sig=JfJvBZ3AdrFqCyq800vTws95NQE&hl=en&sa=X&ei=CnwOUJiaNcqb0QWs3oDgBA&ved=0CEEQ6AEwAg#v=onepage&q=Hermes+Thoth&f=false) ABC-CLIO, 1992 Retrieved 2012-07-24 ISBN 0313280231
- [82] J Derrida - *Dissemination* (<http://books.google.co.uk/books?id=m8lmHmVW12EC&pg=PA89&dq=Hermes+Thoth&hl=en&sa=X&ei=TYAOUIjyN9Ca0QX9qYFg&sqi=2&ved=0CEYQ6AEwBA#v=onepage&q=Hermes+Thoth&f=false>) Continuum International Publishing Group, 14 Dec 2004 Retrieved 2012-07-24 ISBN 0826476961
- [83] Chapman, MS Silvia Comments, *Antropológicos the Homeric Hymn to Hermes*. Fourth National Congress of Classical Studies / XII Meeting of Brazilian Society of Classical Studies.
- [84] Jacobi, M. (1907). .Catholic Encyclopedia Astrology (<http://www.newadvent.org/cathen/02018e.htm>) New York: Robert Appleton Company Retrieved 2012-07-25
- [85] (tertiary) "religious ecstasy" -(a buddhist monk affiliated to *ambedkartimes* (<http://ambedkartimes.com/buddha.htm>)) Retrieved 2012-07-25
- [86] Smith, William. *Dictionary of Greek and Roman Biography and Mythology* (http://books.google.com/books?id=b8gOAAAAAYAAJ&printsec=frontcover&dq=dictionary+of+greek+and+roman+biography+and+mythology&hl=en&ei=T8u0TaaGI6js0gHv58SZBg&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCkQ6AEwAA#v=onepage&q&f=false). Boston: Little, Brown & Co., 1867. pp. 411-413.
- [87] Neville, Bernie. *Taking Care of Business in the Age of Hermes* ([http://www.trinity.edu/org/tricksters/trixway/current/Vol 2/Vol2_1/Bneville.pdf](http://www.trinity.edu/org/tricksters/trixway/current/Vol%202/Vol2_1/Bneville.pdf)). Trinity University, 2003. pp. 2-5.
- [88] Padel, Ruth. *In and Out of the Mind: Greek Images of the Tragic Self* (<http://books.google.com/books?id=qCtd2ux19MwC&printsec=frontcover&dq=In+and+Out+of+the+Mind:+Greek+Images+of+the+Tragic+Self&hl=en&src=bmrr&>

- ei=ZK20TaWYPKT50gGno6yABQ&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCkQ6AEwAA#v=onepage&q&f=false). Princeton University Press, 1994. pp. 6-9
- [89] Lucian of Samosata. The Works of Lucian of Samosata]. BiblioBazaar, LLC, 2008. Volume 1, p. 107.
- [90] Johnston, Sarah Iles. Initiation in Myth, Initiation in Practice. IN Dodd, David Brooks & Faraone, Christopher A. Initiation in ancient Greek rituals and narratives: new critical perspectives (http://books.google.com/books?id=PuIMV570jIC&printsec=frontcover&dq=Initiation+in+ancient+Greek+rituals+and+narratives:+new+critical&hl=en&ei=Mse0TZq0FPOK0QHk6sGRCQ&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCkQ6AEwAA#v=onepage&q&f=false). Routledge, 2003. pp. 162, 169.
- [91] FG Moore - The Roman's World (<http://books.google.co.uk/books?id=MgP4xdCPey4C&pg=PA126&dq=gods+of+Trade&hl=en&sa=X&ei=RE8BUJ-5BLCV0QXficnDBw&ved=0CGoQ6AEwCQ#v=onepage&q=gods+of+Trade&f=false>) Biblo & Tannen Publishers, 1936 Retrieved 2012-07-14 ISBN 0819601551
- [92] (secondary) - "Aventine" - in V Neskow - The Little Black Book of Rome: The Timeless Guide to the Eternal City (http://books.google.co.uk/books?id=Wo3VYXQ0QV0C&pg=PA143&dq=Aventine&hl=en&sa=X&ei=YFABUMCzFKek0QWixpyLBw&redir_esc=y#v=onepage&q=Aventine&f=false) Peter Pauper Press, Inc., 1 Jan 2012 Retrieved 2012-07-14 ISBN 144130665X
- [93] Austin, M. The Hellenistic world from Alexander to the Roman conquest: a selection of ancient sources in translation (http://books.google.com/books?id=Xebyor4-4KwC&printsec=frontcover&dq=The+Hellenistic+world+from+Alexander+to+the+Roman+conquest:+a+selection+of+ancient+sources+in+translation&hl=en&ei=IhjCTeSnOdHUgAevueTPDg&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCoQ6AEwAA#v=onepage&q&f=false). Cambridge University Press, 2006. p. 137
- [94] Scanlon, Thomas Francis. Eros and Greek athletics (http://books.google.com/books?id=nHoX3hY6WFsC&printsec=frontcover&dq=Eros+and+Greek+athletics&hl=en&src=bmrr&ei=Wce0TYG4Nsft0gHXvoyZCQ&sa=X&oi=book_result&ct=result&resnum=1&ved=0CDAQ6AEwAA#v=onepage&q&f=false). Oxford University Press U.S., 2002. pp. 92-93
- [95] Walter Burkert, 1985. *Greek Religion* (Harvard University Press)
- [96] Thucydides, *History of the Peloponnesian War*, 6.27.
- [97] Hyginus, *Fabula* 160, makes Hermes the father of Pan.
- [98] Kerényi, *Gods of the Greeks*, 1951, p. 175, noting G. Kaibel, *Epigrammata graeca ex lapidibus collecta*, 817, where the other god's name, both father and son of Hermes, is obscured; according to other sources, Priapus was a son of Dionysus and Aphrodite.
- [99] *Bibliotheca* 1.9.16
- [100] Homer's *Odyssey*, 19, 386-423
- [101] As presumed by Philostratus the Elder in his *Imagines*, 1.10
- [102] Eustathius on Homer, 804
- [103] Pausanias, *Description of Greece* 10. 17. 5
- [104] Tzetzes on Lycophron, 680
- [105] This Gigas was the father of Ischenus, who was said to have been sacrificed during an outbreak of famine in Olympia; Tzetzes on Lycophron 42
- [106] Hyginus, *Fabulae*, 160
- [107] Clement of Rome, *Homilia*, 5. 16
- [108] Scholia on Euripides, *Rhesus*, 36
- [109] Pseudo-Hyginus, *Astronomica* 2. 12
- [110] Ptolemy Hephaestion, 6 in Photius, 190
- [111] Saon could also have been the son of Zeus and a local nymph; both versions in Diodorus Siculus, *Library of History* 5. 48. 2
- [112] Clement of Rome, *Homilia*, 5. 16; otherwise unknown
- [113] Müller, Karl Otfried. *Ancient art and its remains: or, A manual of the archaeology of art* (http://books.google.com/books?id=oSsGAAAAQAAJ&printsec=frontcover&dq=Ancient+art+and+its+remains:+or,+A+manual+of+the+archaeology+of+art&hl=en&ei=Mr-9TcWKK6Xr0gGGodCOAw&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCoQ6AEwAA#v=onepage&q&f=false). B. Quaritch, 1852. pp. 483-488.
- [114] Brown, pp. 9-17 (http://books.google.com/books?id=BzNfeQSXXKfC&printsec=frontcover&dq=Hermes+the+thief&hl=en&src=bmrr&ei=0r-9TeF574zRAbrGgdwF&sa=X&oi=book_result&ct=result&resnum=1&ved=0CD4Q6AEwAA#v=onepage&q&f=false)
- [115] Hyginus. *Astronomica*, 2.7. Cited in God of Heralds and Bringer of Peace (<http://www.theoi.com/Olympios/HermesGod.html#Heraldry>). The Theoi Project: Greek Mythology
- [116] (tertiary) (R Gross - ed.) - Psychology: The Science of Mind and Behaviour (Hodder Arnold Publishers) & A.Storr The Complete Jung (<http://books.google.co.uk/books?id=DOt7QgAACAAJ&dq=Anthony+Storr+Jung&hl=en&sa=X&ei=BIgOUKL3J4nH0QWbp4G4Dw&ved=0CD8Q6AEwAQ>) (Princeton University Press, 14 Dec 1999)
- [117] A Stevens - On Jung (<http://books.google.co.uk/books?id=ML8OAAAAQAAJ&pg=PA115&dq=Hermes+psychiatry+psychology+of&hl=en&sa=X&ei=4rYNUND5BaSm0QWrr3RCg&ved=0CGEQ6AEwCA#v=onepage&q=Hermes+psychiatry+psychology+of&f=false>) Taylor & Francis, 1990 Retrieved 2012-07-23
- [118] DL Merritt - Jung and the Greening of Psychology and Education (http://www.dennismerrittjungiananalyst.com/Jung_and_Greening.htm) Retrieved 2012-07-23
- [119] JC Miller - The Transcendent Function: Jung's Model of Psychological Growth Through Dialogue With the Unconscious (<http://books.google.co.uk/books?id=F29B3MFVKW4C&pg=PA108&dq=Hermes+and+the+unconscious&hl=en&sa=X&ei=MsANULSLA-PQ0QWCpdn1Cw&ved=0CDQ6AEwAA#v=onepage&q=Hermes+and+the+unconscious&f=false>) SUNY Press, 1 Feb


- 2004 Retrieved 2012-07-23 ISBN 0791459772
- [120] DA McNeely
- [121] H Yoshida - Joyce & Jung: The "Four Stages of Eroticism" In a Portrait of the Artist As a Young Man (<http://books.google.co.uk/books?id=EnJrPIgnBU8C&pg=PA153&dq=Jung+and+Hermes&hl=en&sa=X&ei=6LcNUMXrJYqH0AXMpez8Cw&ved=0CEMQ6AEwAg#v=onepage&q=Jung+and+Hermes&f=false>) Peter Lang, 1 Aug 2006 Retrieved 2012-07-24 ISBN 0820469130
- [122] CG Jung, R Main - Jung on Synchronicity and the Paranormal (<http://books.google.co.uk/books?hl=en&lr=&id=usrGSaO7QosC&oi=fnd&pg=PR7&dq=Jungian+synchronicity+Hermes&ots=zB8XdmLVJc&sig=X7oemIBvgPqvWjTJJsbQKZTodiQ#v=onepage&q=Hermes&f=false>) Routledge, 7 Aug 1997 Retrieved 2012-07-25 ISBN 0415155096
- [123] HJ Hannan - Initiation Through Trauma: A Comparative Study of the Descents of Inanna and Persephone (Dreaming Persephone Forward) (http://books.google.co.uk/books?id=IS4zLWzIQPsC&pg=PA141&lpg=PA141&dq=Hermes+god+of+synchronicity&source=bl&ots=hj3IIU15o3&sig=yQP84lctiMPGLF07sW1vaP3e9ZQ&hl=en&sa=X&ei=3q8PUMW6GMi70QWzs4G4DQ&redir_esc=y#v=onepage&q=Hermes+god+of+synchronicity&f=false) ProQuest, 2005 Retrieved 2012-07-25 ISBN 0549474803
- [124] R Main - Revelations of Chance: Synhronicity as Spiritual Experience (http://books.google.co.uk/books?id=v_1qS9mLxAC&pg=PA3&lpg=PA3&dq=Hermes+god+of+synchronicity&source=bl&ots=7zzBcMuTU8&sig=WzZxEG8KjpVgWZlKn-KJLm_h2T4&hl=en&sa=X&ei=K7APULLXF8im0QXj0oGACw&ved=0CEYQ6AEwAw#v=onepage&q=Hermes+god+of+synchronicity&f=false) SUNY Press, 1 Mar 2007 Retrieved 2012-07-25 ISBN 0791470237
- [125] (http://books.google.co.uk/books?id=xmIfICUtGcC&pg=PA257&lpg=PA257&dq=Hermes+god+of+synchronicity&source=bl&ots=1-HJSSHi_2&sig=R0yZT-AVGbe_IYqfuHCm3UIAiXc&hl=en&sa=X&ei=rbAPUIaeIGP0AWf34HgCQ&ved=0CDQQ6AEwAA#v=onepage&q=Hermes+god+of+synchronicity&f=false) Retrieved 2012-07-25
- [126] (http://scholar.google.co.uk/scholar?cluster=16703717446723692543&hl=en&as_sdt=0,5) Retrieved 2012-07-25
- [127] R López-Pedraza - Hermes and His Children (http://books.google.co.uk/books?id=jbgS7lKycncC&pg=PA25&dq=Hermes+psychiatry&hl=en&sa=X&ei=zrMNUI_4L-jC0QWNzOjvCg&redir_esc=y#v=onepage&q=Hermes+psychiatry&f=false) Daimon, 1 Jun 2003 Retrieved 2012-07-23 ISBN 3856306307
- [128] DA McNeely - Mercury Rising: Women, Evil, and the Trickster Gods (<http://books.google.co.uk/books?id=YemNP0rXIfkC&pg=PA86&dq=Hermes+is+the+healer&hl=en&sa=X&ei=BMQNUJqOIqGq0AWdu7m8Cg&ved=0CD0Q6AEwAQ#v=onepage&q=Hermes+is+the+healer&f=false>) Fisher King Press, 1 Oct 2011 Retrieved 2012-07-23 ISBN 1926715543
- [129] A Samuels. *Jung and the Post-Jungians* ([http://books.google.co.uk/books?id=SI0OAAAAQAAJ&printsec=frontcover&dq=Hermes+psychology+of&vq=Projection+and+Re-Collection+in+Jungian+Psychology"&source=gbs_citations_module_r&cad=8#v=onepage&q=Hermes&f=false](http://books.google.co.uk/books?id=SI0OAAAAQAAJ&printsec=frontcover&dq=Hermes+psychology+of&vq=Projection+and+Re-Collection+in+Jungian+Psychology)). Taylor & Francis, 1986. ISBN 0710208642. . Retrieved 2012-07-25.
- [130] (p.19 of *Hermes and His Children*)
- [131] (secondary) (http://books.google.co.uk/books?id=JKlnhKRlrqUC&pg=PA97&lpg=PA97&dq=John+Rosen+psychotherapy&source=bl&ots=IMvUX8BECt&sig=fRjfst7WT0Tc9HR2TwFn03fyrMs&hl=en&sa=X&ei=HKURUK_FNa-a0QXH7IHYBg&ved=0CFgQ6AEwBg#v=onepage&q=John+Rosen+psychotherapy&f=false) Retrieved 2012-07-26
- [132] "genius" in the oxford university dictionaries online (<http://oxforddictionaries.com/definition/english/genius?q=genius>) - Retrieved 2012-08-15
- [133] C.Booker - The seven basic plots: why we tell stories (<https://www.google.com/search?q=psychology+with+god+Hermes&tbm=bks&tbo=1>) Continuum International Publishing Group, 2004 ISBN 0826452094 - Retrieved 2012-08-15
- [134] DA McNeely (Ph.D. in Clinical Psychology from Louisiana State University ...) - Mercury Rising: Women, Evil, and the Trickster Gods (http://books.google.co.uk/books?id=YemNP0rXIfkC&pg=PA85&lpg=PA85&dq=Hermes+and+the+trickster+complex&source=bl&ots=naFRaz3jc0&sig=A8CeDqeKz2h5MJ4zmjTl1Hb140Q&hl=en&sa=X&ei=9aERUOStPI80QWn1oGABA&redir_esc=y#v=onepage&q=Hermes+and+the+trickster+complex&f=false) Fisher King Press, 1 Oct 2011 Retrieved 2012-07-26 ISBN 1926715543

External links

- Theoi Project, Hermes (<http://www.theoi.com/Olympios/Hermes.html>) stories from original sources & images from classical art
- Cult & Statues of Hermes (<http://www.theoi.com/Cult/HermesCult.html>)
- The Myths of Hermes (<http://www.men-myths-minds.com/Hermes-greek-god.html>)
- Ventris and Chadwick: Gods found in Mycenaean Greece (<http://www.csun.edu/~hcfll004/mycen.html>): a table drawn up from Michael Ventris and John Chadwick, *Documents in Mycenaean Greek* second edition (Cambridge 1973)

Apollo

Apollo




Apollo Belvedere, ca. 120-140 CE.

God of music, poetry, plague, oracles, sun, medicine, light and knowledge

Abode	Mount Olympus
Symbol	Lyre, laurel wreath, python, raven, bow and arrows
Parents	Zeus and Leto
Siblings	Artemis
Children	Asclepius, Troilus, Aristaeus, Orpheus
Roman equivalent	Apollo

Ancient Greek religion
Hellenismos



Hellenismos portal

Apollo (Attic, Ionic, and Homeric Greek: Ἀπόλλων, *Apollōn* (gen.: Ἀπόλλωνος); Doric: Ἀπέλλων, *Apellōn*; Arcadocypriot: Ἀπεῖλων, *Apeilōn*; Aeolic: Ἄπλουν, *Aploun*; Latin: *Apollō*) is one of the most important and complex of the Olympian deities in ancient Greek and Roman religion, Greek and Roman mythology, and Greco–Roman Neopaganism. The ideal of the *kouros* (a beardless, athletic youth), Apollo has been variously recognized as a god of light and the sun, truth and prophecy, healing, plague, music, poetry, and more. Apollo is the son of Zeus and Leto, and has a twin sister, the chaste huntress Artemis. Apollo is known in Greek-influenced Etruscan mythology as *Apulu*.

As the patron of Delphi (*Pythian Apollo*), Apollo was an oracular god—the prophetic deity of the Delphic Oracle. Medicine and healing are associated with Apollo, whether through the god himself or mediated through his son Asclepius, yet Apollo was also seen as a god who could bring ill-health and deadly plague. Amongst the god's custodial charges, Apollo became associated with dominion over colonists, and as the patron defender of herds and flocks. As the leader of the Muses (*Apollon Musegetes*) and director of their choir, Apollo functioned as the patron god of music and poetry. Hermes created the lyre for him, and the instrument became a common attribute of Apollo.

Hymns sung to Apollo were called paeans.

In Hellenistic times, especially during the 3rd century BCE, as *Apollo Helios* he became identified among Greeks with Helios, Titan god of the sun, and his sister Artemis similarly equated with Selene, Titan goddess of the moon.^[1]

In Latin texts, on the other hand, Joseph Fontenrose declared himself unable to find any conflation of Apollo with Sol among the Augustan poets of the 1st century, not even in the conjurations of Aeneas and Latinus in *Aeneid* XII (161–215).^[2] Apollo and Helios/Sol remained separate beings in literary and mythological texts until the 3rd century CE.

Etymology

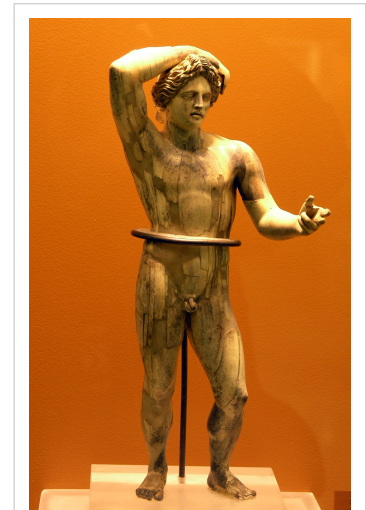
The etymology of *Apollo* is uncertain. The spelling Ἀπόλλων had almost superseded all other forms by the beginning of the common era, but the Doric form Ἀπέλλων is more archaic, derived from an earlier *Ἀπέλῳ. The name is certainly cognate with the Doric month name Ἀπέλλαιος and the Doric festival ἀπελλαι.^[3]

Several instances of popular etymology are attested from ancient authors. Thus, the Greeks most often associated Apollo's name with the Greek verb ἀπόλλυμι (*apollymi*), "to destroy".^[4] Plato in *Cratylus* connects the name with ἀπόλυσις (*apolysis*), "redeem", with ἀπόλουσις (*apolousis*), "purification", and with ἀπλοῦν (*aploun*), "simple",^[5] in particular in reference to the Thessalian form of the name, Ἄπλουν, and finally with Ἄει-βάλλον (*aeiballon*), "ever-shooting". Hesychius connects the name Apollo with the Doric ἀπέλλα (*apella*), which means "assembly", so that Apollo would be the god of political life, and he also gives the explanation σηκός (*sekos*), "fold", in which case Apollo would be the god of flocks and herds.

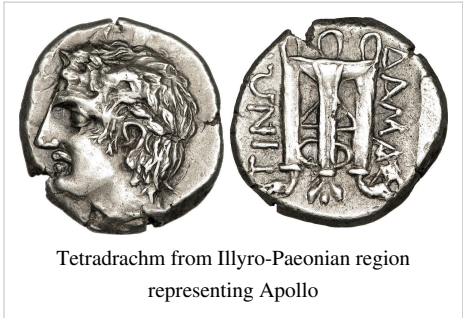
Following the tradition of these Ancient Greek folk etymologies, in the Doric dialect the word ἀπέλλα originally meant wall, fence from animals and later assembly within the *agora*. In the Ancient Macedonian language πέλλα (*pella*) means stone, and some toponyms are derived from this word: Πέλλα (*Pella*:capital of Ancient Macedonia), Πελλήνη (*Pellini-Pallini*).

A number of non-Greek etymologies have been suggested for the name,^[6] The form *Apaliunas* (^d*x-ap-pa-li-u-na-aš*) is attested as a god of Wilusa^[7] in a treaty between Alaksandu of Wilusa and the Hittite great king Muwatalli II *ca* 1280 BCE. *Alaksandu* could be Paris-Alexander of Ilion",^[8] whose name is Greek.^[9] The Hittite testimony reflects an early form **Apeljōn*, which may also be surmised from comparison of Cypriot Απειλων with Doric Ἀπελλων.^[10] A Luwian etymology suggested for *Apaliunas* makes Apollo "The One of Entrapment", perhaps in the sense of "Hunter".^[11]

Among the proposed etymologies is the Hurrian and Hittite divinity, *Aplu*, who was widely invoked during the "plague years". Aplu, it is suggested, comes from the Akkadian *Aplu Enlil*, meaning "the son of Enlil", a title that was given to the god Nergal, who was linked to Shamash, Babylonian god of the sun.^[12]



Statuette of the *Apollo Lykeios* type, Museum of the Ancient Agora of Athens (inv. BI 236).



Tetradrachm from Illyro-Paeonian region representing Apollo

Greco-Roman epithets

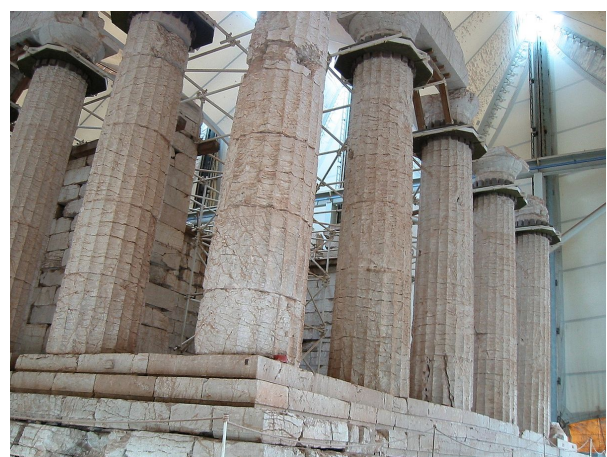
Apollo, like other Greek deities, had a number of epithets applied to him, reflecting the variety of roles, duties, and aspects ascribed to the god. However, while Apollo has a great number of appellations in Greek myth, only a few occur in Latin literature, chief among them **Phoebus** (☿ /fɪːbəs/ *FEE-bəs*; Φοίβος, *Phoibos*, literally "radiant"), which was very commonly used by both the Greeks and Romans in Apollo's role as the god of light.

As sun-god and god of light, Apollo was also known by the epithets **Aegletes** (/əˈɡliːtiːz/ *ə-GLEE-teez*; Αἰγλήτης, *Aiglētēs*, from αἴγλη, "light of the sun"),^[13] **Helios** (/ˈhiːliəs/ *HEE-lee-əs*; ἥλιος, *Helios*, literally "sun"),^[14] **Phanaeus** (/fəˈniːəs/ *fə-NEE-əs*; Φαναῖος, *Phanaios*, literally "giving or bringing light"), and **Lyceus** (/laɪˈsiːəs/ *ly-SEE-əs*; Λύκειος, *Lukeios*, from Proto-Greek *λύκη, "light"). The meaning of the epithet "Lyceus" later became associated Apollo's mother Leto, who was the patron goddess of Lycia (Λυκία) and who was identified with the wolf (λύκος),^[15] earning him the epithets **Lycegenes** (/laɪˈsɛdʒəniːz/ *ly-SEJ-ə-nee*; Λυκηγενής, *Lukēgenēs*, literally "born of a wolf" or "born of Lycia") and **Lycotonus** (/laɪˈkɒktənəs/ *ly-KOK-tə-nəs*; Λυκοκτόνος, *Lukoktonos*, from λύκος, "wolf", and κτείνειν, "to kill"). As god of the sun, the Romans referred to Apollo as **Sol** (/ˈsɒl/ *SOL*; literally "sun" in Latin).

In association with his birthplace, Mount Cynthus on the island of Delos, Apollo was called **Cynthius** (/ˈsɪnθiəs/ *SIN-thee-əs*; Κύνθιος, *Kunthios*, literally "Cynthian"), **Cynthogenes** (/sɪnˈθɒdʒɪniːz/ *sin-THOJ-i-nee*; Κύνθογενής, *Kunthogenēs*, literally "born of Cynthus"), and **Delius** (/ˈdiːliəs/ *DEE-lee-əs*; Δήλιος, *Delios*, literally "Delian"). As Artemis's twin, Apollo had the epithet **Didymaeus** (/dɪdɪˈmiːəs/ *did-i-MEE-əs*; Διδυμαῖος, *Didumaios*, from δίδυμος, "twin").

Apollo was worshipped as **Actiacus** (/ækˈtaɪ.əkəs/ *ak-TY-ə-kəs*; Ἀκτιακός, *Aktiakos*, literally "Actian"), **Delphinus** (/dɛlˈfɪniəs/ *del-FIN-ee-əs*; Δελφίνιος, *Delphinios*, literally "Delphic"), and **Pythius** (/ˈpɪθiəs/ *PITH-ee-əs*; Πύθιος, *Puthios*, from Πυθώ, *Pūthō*, the area around Delphi), after Actium (Ἄκτιον) and Delphi (Δελφοί) respectively, two of his principal places of worship.^{[16][17]} An etiology in the Homeric hymns associated the epithet "Delphinus" with dolphins. He was worshipped as **Acraepheus** (/əˈkriːfiəs/ *ə-KREE-fee-əs*; Ἀκραίφιος, *Akraiphios*, literally "Acraephian") or **Acraephiaeus** (/əˈkriːfiːiəs/ *ə-KREE-fee-EE-əs*; Ἀκραίφιαίος, *Akraiphiaios*, literally "Acraephian") in the Boeotian town of Acraephia (Ἀκραφία), reputedly founded by his son

Acraepheus; and as **Smintheus** (/ˈsmɪnθjuːs/ *SMIN-thews*; Σμινθεύς, *Smintheus*, "Sminthian"—that is, "of the town of Sminthos or Sminthe")^[18] near the Troad town of Hamaxitus. The epithet "Smintheus" has historically been confused with σμῖνθος, "mouse", in association with Apollo's role as a god of disease. For this he was also known as **Parnopius** (/pɑrˈnoʊpiəs/ *par-NOH-pee-əs*; Παρνόπιος, *Parnopios*, from πάρνοψ, "locust") and to the Romans as **Culicarius** (/ˌkjuːlɪˈkəriəs/ *KEW-li-KARR-ee-əs*; from Latin *culicārius*, "of midges").



Partial view of the temple of **Apollo Epikurios** (healer) at Bassae in southern Greece.

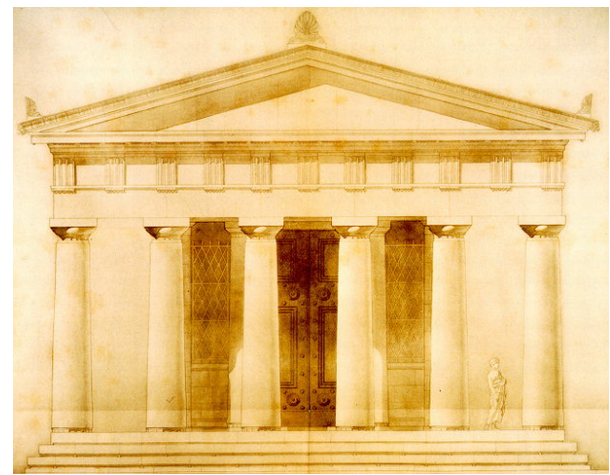
In Apollo's role as a healer, his appellations included **Acesius** (/ə'siːzəs/ *ə-SEE-zhəs*; Ἀκέσιος, *Akesios*, from ἄκεσις, "healing"), **Acestor** (/ə'sɛstər/ *ə-SES-tər*; Ἀκέστωρ, *Akestōr*, literally "healer"), **Paean** (/ˈpiːən/ *PEE-en*; Παιάν, *Paiān*, from παίειν, "to touch"), and **Iatrus** (/aɪ'ætrəs/ *eye-AT-rəs*; Ἰατρός, *Iātros*, literally "physician").^[19] Acesius was the epithet of Apollo worshipped in Elis, where he had a temple in the agora.^[20] The Romans referred to Apollo as **Medicus** (/ˈmɛdɪkəs/ *MED-i-kəs*; literally "physician" in Latin) in this respect. A temple was dedicated to *Apollo Medicus* at Rome, probably next to the temple of Bellona.

As a protector and founder, Apollo had the epithets **Alexicacus** (/əˌlɛksɪˈkeɪkəs/ *ə-LEK-si-KAY-kəs*; Ἀλεξικάκος, *Alexikakos*, literally "warding off evil"), **Apotropaeus** (/əˌpɒtrəˈpiːəs/ *ə-POT-rə-PEE-əs*; Ἀποτρόπαιος, *Apotropaios*, from ἀποτρέπειν, "to avert"), and **Epicurius** (/ˌɛpɪˈkjʊriəs/ *EP-i-KEWR-ee-əs*; Ἐπικούριος, *Epikourios*, from ἐπικουρέειν, "to aid"),^[14] and **Archegetes** (/ɑrˈkɛdʒɛtiːz/ *ar-KEJ-ə-teez*; Ἀρχηγέτης, *Arkhegetēs*, literally "founder"), **Clarius** (/ˈkləriəs/ *KLARR-ee-əs*; Κλάριος, *Klārios*, from Doric κλάρος, "allotted lot"), and **Genetor** (/ˈdʒɛnɪtər/ *JEN-i-tər*; Γενέτωρ, *Genetōr*, literally "ancestor").^[14] To the Romans, he was known in this capacity as **Averruncus** (/ˌævərˈrʌŋkəs/ *AV-ər-RUNG-kəs*; from Latin *averruncare*, "to avert").

He was also called **Agyieus** (/əˈdʒaɪ.juːs/ *ə-GWEE-ews*; Ἀγυιεύς, *Agyiēus*, from ἄγυια, "street") for his role in protecting roads and homes; and as **Nomius** (/ˈnoʊmiəs/ *NOH-mee-əs*; Νόμιος, *Nomios*, literally "pastoral") and **Nymphetes** (/nɪmˈfɛdʒɛtiːz/ *nim-FEJ-i-teez*; Νυμφηγέτης, *Numphēgetēs*, from Νύμφη, "Nymph", and ἡγέτης, "leader") in his role as a protector of shepherds and pastoral life.

In his role as god of prophecy and truth, Apollo had the epithets **Manticus** (/ˈmæntɪkəs/ *MAN-ti-kəs*; Μαντικός, *Mantikos*, literally "prophetic"), **Leschenorius** (/ˌlɛskɪˈnoʊriəs/ *LES-ki-NOHR-ee-əs*; Λεσχηνόριος, *Leskhēnorios*, from λεσχίνωρ, "converser"), and **Loxias** (/ˈlɒksɪəs/ *LOK-see-əs*; Λοξίας, *Loxias*, from λέγειν, "to say").^[14] The epithet "Loxias" has historically been associated with λοξός, "ambiguous". In this respect, the Romans called him **Coelispex** (/ˈsɛɪspɛks/ *SEL-i-speks*; from Latin *coelum*, "sky", and *specere*, "to look at"). The epithet **Iatromantis** (/aɪˌætrəˈmæntɪs/ *eye-AT-rə-MAN-tis*; Ἰατρομάντις, *Iātromantis*, from ἰατρός, "physician", and μάντις, "prophet") refers to both his role as a god of healing and of prophecy. As god of music and arts, Apollo had the epithet **Musagetes** (/mjuːˈsædʒɛtiːz/ *mew-SAJ-i-teez*; Doric Μουσαγέτας, *Mousagetās*)^[21] or **Musegetes** (/mjuːˈsɛdʒɛtiːz/ *mew-SEJ-i-teez*; Μουσηγέτης, *Mousēgetēs*, from Μούσα, "Muse", and ἡγέτης, "leader").

As a god of archery, Apollo was known as **Aphetor** (/əˈfiːtər/ *ə-FEE-tər*; Ἀφήτωρ, *Aphētōr*, from ἀφίημι, "to let loose") or **Aphetorus** (/əˈfɛtərəs/ *ə-FET-ər-əs*; Ἀφητόρος, *Aphētoros*, of the same origin), **Argyrotoxus** (/ˌɑrdʒɪrəˈtɒksəs/ *AR-ji-rə-TOK-səs*; Ἀργυρότοξος, *Argurotoxos*, literally "with silver bow"), **Hecaërgus** (/ˌhɛkiˈɜrgəs/ *HEK-ee-UR-gəs*; Ἑκάεργος, *Hekaergos*, literally "far-shooting"), and **Hecabolus** (/hɛˈsɛbələs/ *hi-SEB-ə-ləs*; Ἑκηβόλος, *Hekēbolos*, literally "far-shooting"). The Romans referred to Apollo as **Articenens**



Temple of the Delians at Delos, dedicated to Apollo (478 BC).
19th-century pen-and-wash restoration.



Temple of Apollo Smintheus at Çanakkale, Turkey.

(/ɑrˈtɪsɪnənz/ *ar-**TISS**-i-nənz*; "bow-carrying"). Apollo was called **Ismenius** (/ɪzˈmiːniəs/ *iz-**MEE**-nee-əs*; Ἰσμηνίος, *Ismēnios*, literally "of Ismenus") after Ismenus, the son of Amphion and Niobe, whom he struck with an arrow.

Celtic epithets and cult titles

Apollo was worshipped throughout the Roman Empire. In the traditionally Celtic lands he was most often seen as a healing and sun god. He was often equated with Celtic gods of similar character.^[22]

- **Apollo Atepomarus** ("the great horseman" or "possessing a great horse"). Apollo was worshipped at Mauvières (Indre). Horses were, in the Celtic world, closely linked to the sun.^[23]
- **Apollo Belenus** ('bright' or 'brilliant'). This epithet was given to Apollo in parts of Gaul, Northern Italy and Noricum (part of modern Austria). Apollo Belenus was a healing and sun god.^[24]
- **Apollo Cunomaglus** ('hound lord'). A title given to Apollo at a shrine in Wiltshire. Apollo Cunomaglus may have been a god of healing. Cunomaglus himself may originally have been an independent healing god.^[25]
- **Apollo Grannus**. Grannus was a healing spring god, later equated with Apollo.^{[26][27][28]}
- **Apollo Maponus**. A god known from inscriptions in Britain. This may be a local fusion of Apollo and Maponus.
- **Apollo Moritasgus** ('masses of sea water'). An epithet for Apollo at Alesia, where he was worshipped as god of healing and, possibly, of physicians.^[29]
- **Apollo Vindonnus** ('clear light'). Apollo Vindonnus had a temple at Essarois, near Châtillon-sur-Seine in Burgundy. He was a god of healing, especially of the eyes.^[27]
- **Apollo Virotutis** ('benefactor of mankind?'). Apollo Virotutis was worshipped, among other places, at Fins d'Annecy (Haute-Savoie) and at Jublains (Maine-et-Loire).^{[28][30]}

Origins

The cult centers of Apollo in Greece, Delphi and Delos, date from the 8th century BCE. The Delos sanctuary was primarily dedicated to Artemis, Apollo's twin sister. At Delphi, Apollo was venerated as the slayer of Pytho. For the Greeks, Apollo was all the Gods in one and through the centuries he acquired different functions which could originate from different gods. In archaic Greece he was the prophet, the oracular god who in older times was connected with "healing". In classical Greece he was the god of light and of music, but in popular religion he had a strong function to keep away evil.^[31] Walter Burkert^[32] discerned three components in the prehistory of Apollo worship, which he termed "a Dorian-northwest Greek component, a Cretan-Minoan component, and a Syro-Hittite component."

From his eastern-origin Apollo brought the art of inspection from "symbols and omina" (σημεία και τέρατα : *semeia kai terata*), and of the observation of the omens of the days. The inspiration oracular-cult



The Omphalos in the Museum of Delphi.

was probably introduced from Anatolia. The ritualism belonged to Apollo from the beginning. The Greeks created the legalism, the supervision of the orders of the gods, and the demand for moderation and harmony. Apollo became the god of shining youth, the protector of music, spiritual-life, moderation and perceptible order. The improvement of the old Anatolian god, and his elevation to an intellectual sphere, may be considered an achievement of the Greek people.^[33]

Healer and god-protector from evil

The function of Apollo as a "healer" is connected with Paeon (Παιών-Παίῳ), the physician of the Gods in the *Iliad*, who seems to come from a more primitive religion. Paeon is probably connected with the Mycenaean Pa-ja-wo, but the etymology is the only evidence. He did not have a separate cult, but he was the personification of the holy magic-song sung by the magicians that was supposed to cure disease. Later the Greeks knew the original meaning of the relevant song "paeon" (παῖον). The magicians were also called "seer-doctors" (ιατρομάντις), and they used an ecstatic prophetic art which was used exactly by the god Apollo at the oracles.^[34]

In the *Iliad*, Apollo is the healer under the gods, but he is also the bringer of disease and death with his arrows, similar to the function of the terrible Vedic god of disease Rudra.^[35] He sends a terrible plague (λοιμός) to the Achaeans. The god who sends a disease can also prevent from it, therefore when it stops they make a purifying ceremony and offer him an "hecatomb" to ward off evil. When the oath of his priest appeases, they pray and with a song they call their own god, the beautiful *Paeon*.^[36]

Some common epithets of Apollo as a healer are "paion" (παῖον:touching), "epikourios" (ἐπικουρώ:help), "oulaios" (οὐλή:cured wound), and "loimios" (λοιμός:plague). In classical times, his strong function in popular religion was to keep away evil, and was therefore called "apotropaios" (ἀποτρέπω:to divert) and "alexikakos" (ἀλέξω-κακό:defend, throw away the evil).^[37] In later writers, the word, usually spelled "Paeon", becomes a mere epithet of Apollo in his capacity as a god of healing.^[38]

Homer illustrated Paeon the god, and the song both of apotropaic thanksgiving or triumph. Such songs were originally addressed to Apollo, and afterwards to other gods: to Dionysus, to Apollo Helios, to Apollo's son Asclepius the healer. About the 4th century BCE, the paeon became merely a formula of adulation; its object was either to implore protection against disease and misfortune, or to offer thanks after such protection had been rendered. It was in this way that Apollo had become recognised as the god of music. Apollo's role as the slayer of the Python led to his association with battle and victory; hence it became the Roman custom for a paeon to be sung by an army on the march and before entering into battle, when a fleet left the harbour, and also after a victory had been won.

Dorian origin

The connection with Dorians and their initiation festival *apellai* is reinforced by the month *Apellaios* in northwest Greek calendars,^[39] but it can explain only the Doric type of the name, which is connected with the Ancient Macedonian word "pella" (Pella), *stone*. Stones played an important part in the cult of the god, especially in the oracular shrine of Delphi (Omphalos).^{[40][41]} The "Homeric hymn" represents Apollo as a Northern intruder. His arrival must have occurred during the "dark ages" that followed the destruction of the Mycenaean civilization, and his conflict with Gaia (Mother Earth) was represented by the legend of his slaying her daughter the serpent Python.^[42]

The earth deity had power over the ghostly world, and it is believed that she was the deity behind the oracle.^[43] The older tales mentioned two dragons who were perhaps intentionally conflated. A female dragon named Delphyne (δελφύς:womb), who is obviously connected with Delphi and *Apollo Delphinios*, and a male serpent Typhon (τύφειν:smoke), the adversary of Zeus in the Titanomachy, who the narrators confused with Python.^{[44][45]} Python was the good daemon (αγαθός δαίμων) of the temple as it appears in Minoan religion,^[46] but she was represented as a dragon, as often happens in Northern European folklore as well as in the East.^[47]

Apollo and his sister Artemis can bring death with their arrows. The conception that diseases and death come from invisible shots sent by supernatural beings, or magicians is common in Germanic and Norse mythology.^[35] In Greek mythology Artemis was the leader (ηγεμόνη : hegemone) of the nymphs, who had similar functions with the Nordic Elves.^[48] The "elf-shot" originally indicated disease or death attributed to the elves, but it was later attested denoting arrow-heads which were used by witches to harm people, and also for healing rituals.^[49]

The Vedic Rudra has some similar functions with Apollo. The terrible god is called "The Archer", and the bow is also an attribute of Shiva.^[50] Rudra could bring diseases with his arrows, but he was able to free people of them, and his alternative Shiva, is a healer physician god.^[51] However the Indo-European component of Apollo, does not explain his strong relation with omens, exorcisms, and with the oracular cult.

Minoan origin

It seems an oracular cult existed in Delphi from the Mycenaean ages.^[52] In historical times, the priests of Delphi were called Labryaden, "the double-axe men", which indicates Minoan origin. The double-axe (λάβρυς:labrys) was the holy symbol of the Cretan labyrinth.^{[53][54]} The Homeric hymn adds that Apollo appeared as a dolphin and carried Cretan priests to Delphi, where they evidently transferred their religious practices. *Apollo Delphinios* was a sea-god especially worshiped in Crete and in the islands, and his name indicates his connection with Delphi^[55] and the holy serpent Delphyne (womb). Apollo's sister Artemis, who was the Greek goddess of hunting, is identified with Britomartis (Diktyнна), the Minoan "Mistress of the animals". In her earliest depictions she is accompanied by the "Mister of the animals", a male god of hunting who had the bow as his attribute. We don't know his original name, but it seems that he was absorbed by the more powerful Apollo, who stood by the "Mistress of the animals", becoming her brother.^[48]



An ornated golden Minoan labrys.

The old oracles in Delphi seem to be connected with a local tradition of the priesthood, and there is not clear evidence that a kind of inspiration-prophecy existed in the temple. This led some scholars to the conclusion that Pythia carried on the rituals in a consistent procedure through many centuries, according to the local tradition. In that regard, the mythical seeress Sibyl of Anatolian origin, with her ecstatic art, looks unrelated to the oracle itself.^[56] However, the Greek tradition is referring to the existence of vapours and chewing of laurel-leaves, which seem to be confirmed by recent studies.^[57]

Plato describes the priestesses of Delphi and Dodona as frenzied women, obsessed by "mania" (μάνια:frenzy), a Greek word connected with "mantis" (μάντις:prophet). Frenzied women like Sibyls from whose lips the god speaks are recorded in the Near East as Mari in the second millennium BC.^[58] Although Crete had contacts with Mari from 2000 BC,^[59] there is no evidence that the ecstatic prophetic art existed during the Minoan and Mycenaean ages. It is more probable that this art was introduced later from Anatolia and regenerated an existing oracular cult that was local to Delphi and dormant in several areas of Greece.^[60]

Anatolian origin

A non-Greek origin of Apollo has long been assumed in scholarship.^[3] The name of Apollo's mother Leto has Lydian origin, and she was worshipped on the coasts of Asia Minor. The inspiration oracular cult was probably introduced into Greece from Anatolia, which is the origin of Sibyl, and where existed some of the oldest oracular shrines. Omens, symbols, purifications, and exorcisms appear in old Assyro-Babylonian texts, and these rituals were spread into the empire of the Hittites. In a Hittite text is mentioned that the king invited a Babylonian priestess for a certain "purification".^[33]

A similar story is mentioned by Plutarch. He writes that the Cretan-seer Epimenides, purified Athens after the pollution brought by the Alcmeonidae, and that the seer's expertise in sacrifices and reform of funeral practices were of great help to Solon in his reform of the Athenian state.^[61] The story indicates that Epimenides was probably heir to the shamanic religions of Asia, and proves together with the Homeric hymn, that Crete had a resisting religion up to the historical times. It seems that these rituals were dormant in Greece, and they were reinforced when the Greeks migrated to Anatolia.

Homer pictures Apollo on the side of the Trojans, fighting against the Achaeans, during the Trojan War. He is pictured as a terrible god, less trusted by the Greeks than other gods. The god seems to be related to *Appaliunas*, a tutelary god of Wilusa (Troy) in Asia Minor, but the word is not complete.^[62] The stones found in front of the gates of Homeric Troy were the symbols of Apollo. The Greeks gave to him the name ἀγνιεύς agyieus as the protector god of public places and houses who wards off evil, and his symbol was a tapered stone or column.^[63] However, while usually Greek festivals were celebrated at the full moon, all the feasts of Apollo were celebrated at the seventh day of the month, and the emphasis given to that day (*sibutu*) indicates a Babylonian origin.^[64]

The Late Bronze Age (from 1700 to 1200 BCE) Hittite and Hurrian *Aplu* was a god of plague, invoked during plague years. Here we have an apotropaic situation, where a god originally bringing the plague was invoked to end it. Aplu, meaning *the son of*, was a title given to the god Nergal, who was linked to the Babylonian god of the sun Shamash.^[12] Homer interprets Apollo as a terrible god (δεινός θεός) who brings death and disease with his arrows, but who can also heal, possessing a magic art that separates him from the other Greek gods.^[65] In *Iliad*, his priest prays to *Apollo Smintheus*,^[66] the mouse god who retains an older agricultural function as the protector from field rats.^{[67][68]} All these functions, including the function of the healer-god Paeon, who seems to have Mycenaean origin, are fused in the cult of Apollo.

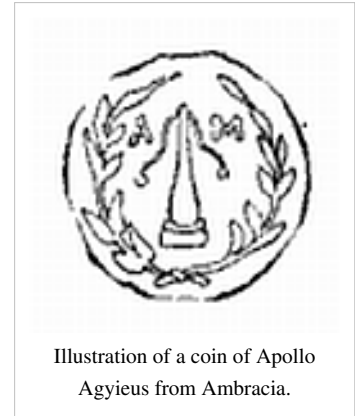


Illustration of a coin of Apollo Agyieus from Ambracia.

Oracular cult

Unusually among the Olympic deities, Apollo had two cult sites that had widespread influence: Delos and Delphi. In cult practice, Delian Apollo and Pythian Apollo (the Apollo of Delphi) were so distinct that they might both have shrines in the same locality.^[69]

Apollo's cult was already fully established when written sources commenced, about 650 BCE. Apollo became extremely important to the Greek world as an oracular deity in the archaic period, and the frequency of theophoric names such as *Apollodorus* or *Apollonios* and cities named *Apollonia* testify to his popularity. Oracular sanctuaries to Apollo were established in other sites. In the 2nd and 3rd century CE, those at Didyma and Clarus pronounced the so-called

"theological oracles", in which Apollo confirms that all deities are aspects or servants of an all-encompassing, highest deity. "In the 3rd century, Apollo fell silent. Julian the Apostate (359 - 61) tried to revive the Delphic oracle, but failed."^[3]



Columns of the Temple of Apollo at Delphi, Greece.

Oracular shrines

Apollo had a famous oracle in Delphi, and other notable ones in Clarus and Branchidae. His oracular shrine in Abae in Phocis, where he bore the toponymic epithet *Abaeus* (Ἀπόλλων Ἀβαῖος, *Apollon Abaios*) was important enough to be consulted by Croesus (Herodotus, 1.46). His oracular shrines include:

- Abae in Phocis
- Bassae in the Peloponnese
- At Clarus, on the west coast of Asia Minor; as at Delphi a holy spring which gave off a *pneuma*, from which the priests drank.
- In Corinth, the Oracle of Corinth came from the town of Tenea, from prisoners supposedly taken in the Trojan War.
- At Khyrse, in Troad, the temple was built for Apollon Smintheus
- In Delos, there was an oracle to the Delian Apollo, during summer. The Hieron (Sanctuary) of Apollo adjacent to the Sacred Lake, was the place where the god was said to have been born.
- In Delphi, the Pythia became filled with the *pneuma* of Apollo, said to come from a spring inside the Adyton.
- In Didyma, an oracle on the coast of Anatolia, south west of Lydian (Luwian) Sardis, in which priests from the lineage of the Branchidae received inspiration by drinking from a healing spring located in the temple. Was believed to have been founded by Branchus, son or lover of Apollo.
- In Hierapolis Bambyce, Syria (modern Manbij), according to the treatise *De Dea Syria*, the sanctuary of the Syrian Goddess contained a robed and bearded image of Apollo. Divination was based on spontaneous movements of this image.^[70]
- At Patara, in Lycia, there was a seasonal winter oracle of Apollo, said to have been the place where the god went from Delos. As at Delphi the oracle at Patara was a woman.



Delos lions.

- In Segesta in Sicily

Oracles were also given by sons of Apollo.

- In Oropus, north of Athens, the oracle Amphiaraus, was said to be the son of Apollo; Oropus also had a sacred spring.
- in Labadea, 20 miles (**unknown operator: u'strong'** km) east of Delphi, Trophonius, another son of Apollo, killed his brother and fled to the cave where he was also afterwards consulted as an oracle

Mythology

Birth

When Zeus' wife Hera discovered that Leto was pregnant and that Zeus was the father, she banned Leto from giving birth on "terra firma". In her wanderings, Leto found the newly created floating island of Delos, which was neither mainland nor a real island. She gave birth there and was accepted by the people, offering them her promise that her son would be always favourable toward the city. Afterwards, Zeus secured Delos to the bottom of the ocean. This island later became sacred to Apollo.

It is also stated that Hera kidnapped Eileithyia, the goddess of childbirth, to prevent Leto from going into labor. The other gods tricked Hera into letting her go by offering her a necklace, nine yards (8 m) long, of amber. Mythographers agree that Artemis was born first and then assisted with the birth of Apollo, or that Artemis was born one day before Apollo, on the island of Ortygia and that she helped Leto cross the sea to

Delos the next day to give birth to Apollo. Apollo was born on the seventh day (ἑβδομαγενής)^[71] of the month Thargelion —according to Delian tradition—or of the month Bysios—according to Delphian tradition. The seventh and twentieth, the days of the new and full moon, were ever afterwards held sacred to him.

Youth

Four days after his birth, Apollo killed the chthonic dragon Python, which lived in Delphi beside the Castalian Spring. This was the spring which emitted vapors that caused the oracle at Delphi to give her prophecies. Hera sent the serpent to hunt Leto to her death across the world. To protect his mother, Apollo begged Hephaestus for a bow and arrows. After receiving them, Apollo cornered Python in the sacred cave at Delphi.^[72] Apollo killed Python but had to be punished for it, since Python was a child of Gaia.

Hera then sent the giant Tityos to kill Leto. This time Apollo was aided by his sister Artemis in protecting their mother. During the battle Zeus finally relented his aid and hurled Tityos down to Tartarus. There he was pegged to the rock floor, covering an area of 9 acres (**unknown operator: u'strong'** m²), where a pair of vultures feasted daily on his liver.



Apollo (left) and Artemis. Brygos (potter signed), Tondo of an Attic red-figure cup c. 470 BC, Louvre.

Trojan War

Apollo shot arrows infected with the plague into the Greek encampment during the Trojan War in retribution for Agamemnon's insult to Chryses, a priest of Apollo whose daughter Chryseis had been captured. He demanded her return, and the Achaeans complied, indirectly causing the anger of Achilles, which is the theme of the *Iliad*.

In the *Iliad*, when Diomedes injured Aeneas, Apollo rescued him. First, Aphrodite tried to rescue Aeneas but Diomedes injured her as well. Aeneas was then enveloped in a cloud by Apollo, who took him to Pergamos, a sacred spot in Troy.

Apollo aided Paris in the killing of Achilles by guiding the arrow of his bow into Achilles' heel. One interpretation of his motive is that it was in revenge for Achilles' sacrilege in murdering Troilus, the god's own son by Hecuba, on the very altar of the god's own temple.

Admetus

When Zeus struck down Apollo's son Asclepius with a lightning bolt for resurrecting Hippolytus from the dead (transgressing Themis by stealing Hades's subjects), Apollo in revenge killed the Cyclopes, who had fashioned the bolt for Zeus.^[73] Apollo would have been banished to Tartarus forever, but was instead sentenced to one year of hard labor as punishment, due to the intercession of his mother, Leto. During this time he served as shepherd for King Admetus of Pherae in Thessaly. Admetus treated Apollo well, and, in return, the god conferred great benefits on Admetus.

Apollo helped Admetus win Alcestis, the daughter of King Pelias and later convinced the Fates to let Admetus live past his time, if another took his place. But when it came time for Admetus to die, his parents, whom he had assumed would gladly die for him, refused to cooperate. Instead, Alcestis took his place, but Heracles managed to "*persuade*" Thanatos, the god of death, to return her to the world of the living.

Niobe

Niobe, the queen of Thebes and wife of Amphion, boasted of her superiority to Leto because she had fourteen children (Niobids), seven male and seven female, while Leto had only two. Apollo killed her sons, and Artemis her daughters. Apollo and Artemis used poisoned arrows to kill them, though according to some versions of the myth, a number of the Niobids were spared (Chloris, usually). Amphion, at the sight of his dead sons, either killed himself or was killed by Apollo after swearing revenge.

A devastated Niobe fled to Mount Sipylus in Asia Minor and turned into stone as she wept. Her tears formed the river Achelous. Zeus had turned all the people of Thebes to stone and so no one buried the Niobids until the ninth day after their death, when the gods themselves entombed them.



Artemis and Apollo Piercing Niobe's Children with their Arrows by Jacques-Louis David., Dallas Museum of Art.

Consorts and children

Love affairs ascribed to Apollo are a late development in Greek mythology.^[74] Their vivid anecdotal qualities have made favorites some of them of painters since the Renaissance, so that they stand out more prominently in the modern imagination.

Female lovers

Daphne was a nymph, daughter of the river god Peneus, who had scorned Apollo. The myth explains the connection of Apollo with δάφνη (*daphnē*), the laurel whose leaves his priestess employed at Delphi.^[75] In Ovid's *Metamorphoses*, Phoebus Apollo chaffs Cupid for toying with a weapon more suited to a man, whereupon Cupid wounds him with a golden dart; simultaneously, however, Cupid shoots a leaden arrow into Daphne, causing her to be repulsed by Apollo. Following a spirited chase by Apollo, Daphne prays to her father, Peneus, for help, and he changes her into the laurel tree, sacred to Apollo.

Artemis Daphnaia, who had her temple among the Lacedemonians, at a place called Hypsoi^[76] in Antiquity, on the slopes of Mount Cnacadion near the Spartan frontier,^[77] had her own sacred laurel trees.^[78] At Eretria the identity of an excavated 7th and 6th century temple to *Apollo Daphnephoros*, "Apollo, laurel-bearer", or "carrying off Daphne", a "place where the citizens are to take the oath", is identified in inscriptions.^[79]

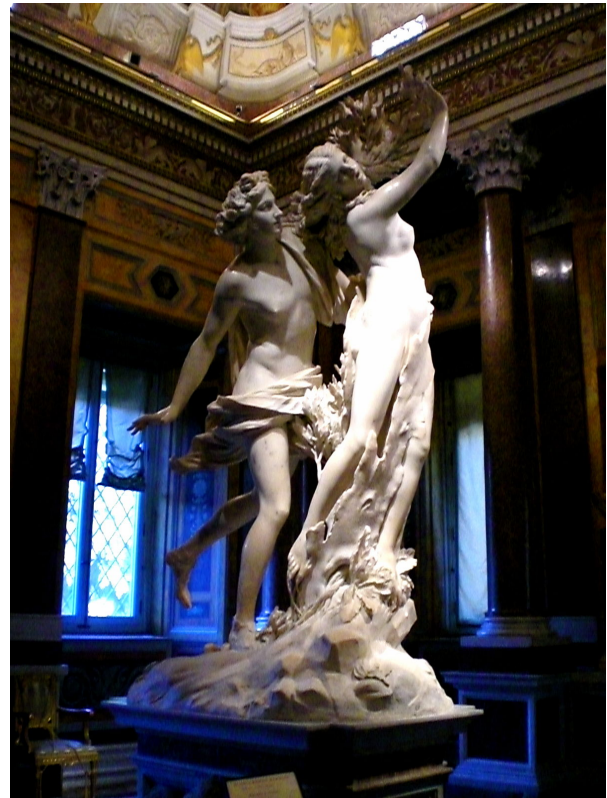
Leucothea was daughter of Orchamus and sister of Clytia. She fell in love with Apollo who disguised himself as Leucothea's mother to gain entrance to her chambers. Clytia, jealous of her sister because she wanted Apollo for herself, told Orchamus the truth, betraying her sister's trust and confidence in her. Enraged, Orchamus ordered Leucothea to be buried alive. Apollo refused to forgive Clytia for betraying his beloved, and a grieving Clytia wilted and slowly died. Apollo changed her into an incense plant, either heliotrope or sunflower, which follows the sun every day.

Marpessa was kidnapped by Idas but was loved by Apollo as well. Zeus made her choose between them, and she chose Idas on the grounds that Apollo, being immortal, would tire of her when she grew old.

Castalia was a nymph whom Apollo loved. She fled from him and dove into the spring at Delphi, at the base of Mt. Parnassos, which was then named after her. Water from this spring was sacred; it was used to clean the Delphian temples and inspire the priestesses. In the last oracle is mentioned that the "water which could speak", has been lost for ever.

By Cyrene, Apollo had a son named Aristaeus, who became the patron god of cattle, fruit trees, hunting, husbandry and bee-keeping. He was also a culture-hero and taught humanity dairy skills, the use of nets and traps in hunting, and how to cultivate olives.

Hecuba, was the wife of King Priam of Troy, and Apollo had a son with her named Troilus. An oracle prophesied that Troy would not be defeated as long as Troilus reached the age of twenty alive. He was ambushed and killed by Achilles.



Apollo and Daphne by Bernini in the Galleria Borghese.

Cassandra, was daughter of Hecuba and Priam, and Troilus' half-sister. Apollo fell in love with Cassandra and promised her the gift of prophecy to seduce her, but she rejected him afterwards. Enraged, Apollo indeed gifted her with the ability to know the future, with a curse that she could only see the future tragedies and that no one would ever believe her.

Coronis, was daughter of Phlegyas, King of the Lapiths. Pregnant with Asclepius, Coronis fell in love with Ischys, son of Elatus. A crow informed Apollo of the affair. When first informed he disbelieved the crow and turned all crows black (where they were previously white) as a punishment for spreading untruths. When he found out the truth he sent his sister, Artemis, to kill Coronis (in other stories, Apollo himself had killed Coronis). As a result he also made the crow sacred and gave them the task of announcing important deaths. Apollo rescued the baby and gave it to the centaur Chiron to raise. Phlegyas was irate after the death of his daughter and burned the Temple of Apollo at Delphi. Apollo then killed him for what he did.

In Euripides' play *Ion*, Apollo fathered Ion by Creusa, wife of Xuthus. Creusa left Ion to die in the wild, but Apollo asked Hermes to save the child and bring him to the oracle at Delphi, where he was raised by a priestess.

Acantha, was the spirit of the acanthus tree, and Apollo had one of his other liaisons with her. Upon her death, Apollo transformed her into a sun-loving herb.

According to the *Biblioteca*, the "library" of mythology mis-attributed to Apollodorus, he fathered the Corybantes on the Muse Thalia.^[80]

Consorts and children: extended list

1. Acacallis
 1. Amphithemis (Garamas)^[81]
 2. Naxos, eponym of the island Naxos^[82]
 3. Phylacides
 4. Phylander^[83]
2. Acantha
3. Aethusa
 1. Eleuther
4. Aganippe
 1. Chios^[84]
5. Alciope^[85]
 1. Linus (possibly)
6. Amphissa / Isse, daughter of Macareus
7. Anchiale / Acacallis
 1. Oaxes^[86]
8. Areia, daughter of Cleochus / Acacallis / Deione
 1. Miletus
9. Astycome, nymph
 1. Eumolpus (possibly)^[87]
10. Arsinoe, daughter of Leucippus
 1. Asclepius (possibly)
 2. Eriopis
11. Babylo
 1. Arabus^[88]
12. Bolina
13. Calliope, Muse

1. Orpheus (possibly)
 2. Linus (possibly)
 3. Ialemus
 14. Cassandra
 15. Castalia
 16. Celaeno, daughter of Hyamus / Melaina / Thyia
 1. Delphus
 17. Chione / Philonis / Leuconoe
 1. Philammon
 18. Chrysorthe
 1. Coronus
 19. Chrysothemis
 1. Parthenos
 20. Coronis
 1. Asclepius
 21. Coryceia
 1. Lycorus (Lycoreus)
 22. Creusa
 1. Ion
 23. Cyrene
 1. Aristaeus
 2. Idmon (possibly)
 3. Autuchus^[89]
 24. Danaïs, Cretan nymph
 1. The Curetes^[90]
 25. Daphne
 26. Dia, daughter of Lycaon
 1. Dryops
 27. Dryope
 1. Amphissus
 28. Euboea (daughter of Macareus of Locris)
 1. Agreus
 29. Evadne, daughter of Poseidon
 1. Iamus
 30. Gryne
 31. Hecate
 1. Scylla (possibly)^[91]
 32. Hecuba
 1. Troilus
 2. Hector (possibly)^[92]
 33. Hestia (wooed her unsuccessfully)
 34. Hypermnestra, wife of Oicles
 1. Amphiaraus (possibly)
 35. Hypsipyle^[93]
-

36. Hyria (Thyria)
 1. Cycnus
 37. Lycia, nymph or daughter of Xanthus
 1. Eicadius^[94]
 2. Patarus^[95]
 38. Manto
 1. Mopsus
 39. Marpessa
 40. Melia
 1. Ismenus^[96]
 2. Tenerus^[97]
 41. Othreis
 1. Phager
 42. Parnethia, nymph
 1. Cynnes^[98]
 43. Parthenope
 1. Lycomedes
 44. Phthia
 1. Dorus
 2. Laodocus
 3. Polypoetes
 45. Prothoe^[99]
 46. Procleia
 1. Tenes (possibly)
 47. Psamathe
 1. Linus, not the same as the singer Linus
 48. Rhoeo
 1. Anius
 49. Rhodoessa, nymph
 1. Ceos, eponym of the island Ceos^[100]
 50. Rhodope
 1. Cicon, eponym of the tribe Cicones^[101]
 51. Sinope
 1. Syrus
 52. Stilbe
 1. Centaurus
 2. Lapithes
 3. Aineus
 53. Syllis / Hyllis
 1. Zeuxippus
 54. Thaleia, Muse / Rhetia, nymph
 1. The Corybantes
 55. Themisto, daughter of Zabius of Hyperborea^[102]
 1. Galeotes
-

2. Telmessus (?)
56. Thero
 1. Chaeron
57. Urania, Muse
 1. Linus (possibly)
58. Urea, daughter of Poseidon
 1. Ileus (Oileus?)
59. Wife of Erginus
 1. Trophonius (possibly)
60. Unknown consorts
 1. Acraepheus, eponym of the city Acraephia^[103]
 2. Chariclo (possibly)^[104]
 3. Erymanthus
 4. Marathus, eponym of Marathon^[105]
 5. Megarus^[106]
 6. Melaneus
 7. Oncius^{[107][108]}
 8. Phemonoe
 9. Pisis, founder of Pisa in Etruria^[109]
 10. Younger Muses
 1. Cephisso
 2. Apollonis
 3. Borysthenis

Male lovers

Hyacinth or Hyacinthus was one of Apollo's male lovers. He was a Spartan prince, beautiful and athletic. The pair was practicing throwing the discus when a discus thrown by Apollo was blown off course by the jealous Zephyrus and struck Hyacinthus in the head, killing him instantly. Apollo is said to be filled with grief: out of Hyacinthus' blood, Apollo created a flower named after him as a memorial to his death, and his tears stained the flower petals with *ái aí*, meaning alas. The Festival of Hyacinthus was a celebration of Sparta.

Another male lover was Cyparissus, a descendant of Heracles. Apollo gave him a tame deer as a companion but Cyparissus accidentally killed it with a javelin as it lay asleep in the undergrowth. Cyparissus asked Apollo to let his tears fall forever. Apollo granted the request by turning him into the Cypress named after him, which was said to be a sad tree because the sap forms droplets like tears on the trunk.

Other male lovers of Apollo include:

- Admetus^{[110][111]}
- Atymnius,^[112] otherwise known as a beloved of Sarpedon
- Branchus (alternately, a son of Apollo)
- Carnus
- Clarus^[113]



Apollo and Hyacinthus, 16th-century Italian engraving by Jacopo Caraglio

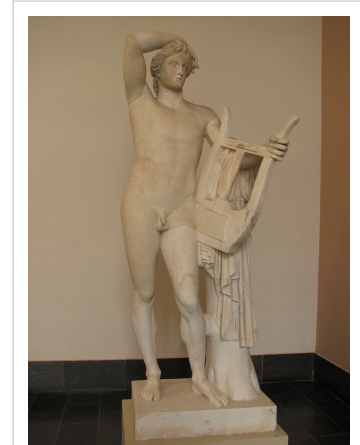
- Hippolytus of Sicyon (not the same as Hippolytus)^[111]
- Hymenaios^[114]
- Iapis
- Leucates, who threw himself off a rock when Apollo attempted to carry him off^[115]
- Phorbas (probably the son of Triopas)^[116]
- Potnieus^[117]

Apollo's lyre

Hermes was born on Mount Cyllene in Arcadia. The story is told in the Homeric Hymn to Hermes. His mother, Maia, had been secretly impregnated by Zeus. Maia wrapped the infant in blankets but Hermes escaped while she was asleep.

Hermes ran to Thessaly, where Apollo was grazing his cattle. The infant Hermes stole a number of his cows and took them to a cave in the woods near Pylos, covering their tracks. In the cave, he found a tortoise and killed it, then removed the insides. He used one of the cow's intestines and the tortoise shell and made the first lyre.

Apollo complained to Maia that her son had stolen his cattle, but Hermes had already replaced himself in the blankets she had wrapped him in, so Maia refused to believe Apollo's claim. Zeus intervened and, claiming to have seen the events, sided with Apollo. Hermes then began to play music on the lyre he had invented. Apollo, a god of music, fell in love with the instrument and offered to allow exchange of the cattle for the lyre. Hence, Apollo then became a master of the lyre.



Apollo with his lyre. Statue from Berlin. Pergamon Museum.

Apollo in the *Oresteia*

In Aeschylus' *Oresteia* trilogy, Clytemnestra kills her husband, King Agamemnon because he had sacrificed their daughter Iphigenia to proceed forward with the Trojan war, and Cassandra, a prophetess of Apollo. Apollo gives an order through the Oracle at Delphi that Agamemnon's son, Orestes, is to kill Clytemnestra and Aegisthus, her lover. Orestes and Pylades carry out the revenge, and consequently Orestes is pursued by the Erinyes (Furies, female personifications of vengeance).

Apollo and the Furies argue about whether the matricide was justified; Apollo holds that the bond of marriage is sacred and Orestes was avenging his father, whereas the Erinyes say that the bond of blood between mother and son is more meaningful than the bond of marriage. They invade his temple, and he says that the matter should be brought before Athena. Apollo promises to protect Orestes, as Orestes has become Apollo's suppliant. Apollo advocates Orestes at the trial, and ultimately Athena rules with Apollo.

Other stories

Apollo killed the Aloadae when they attempted to storm Mt. Olympus.

Callimachus sang^[118] that Apollo rode on the back of a swan to the land of the Hyperboreans during the winter months.

Apollo turned Cephissus into a sea monster.

Another contender for the birthplace of Apollo is the Cretan islands of Paximadia.

Musical contests

Pan

Once Pan had the audacity to compare his music with that of Apollo, and to challenge Apollo, the god of the kithara, to a trial of skill. Tmolus, the mountain-god, was chosen to umpire. Pan blew on his pipes, and with his rustic melody gave great satisfaction to himself and his faithful follower, Midas, who happened to be present. Then Apollo struck the strings of his lyre. Tmolus at once awarded the victory to Apollo, and all but Midas agreed with the judgment. He dissented, and questioned the justice of the award. Apollo would not suffer such a depraved pair of ears any longer, and caused them to become the ears of a donkey.

Marsyas

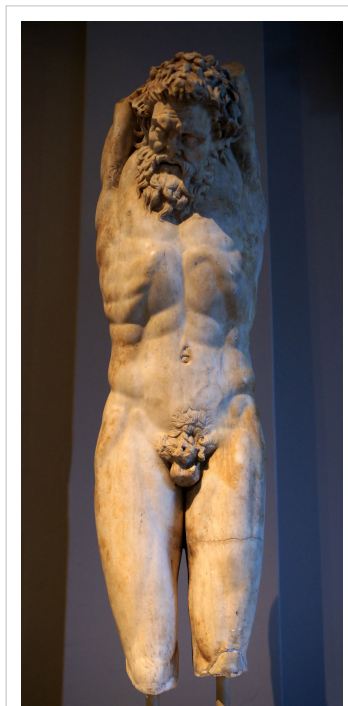
Apollo has ominous aspects aside from his plague-bringing, death-dealing arrows: Marsyas was a satyr who challenged Apollo to a contest of music. He had found an aulos on the ground, tossed away after being invented by Athena because it made her cheeks puffy. The contest was judged by the Muses.

After they each performed, both were deemed equal until Apollo decreed they play and sing at the same time. As Apollo played the lyre, this was easy to do. Marsyas could not do this, as he only knew how to use the flute and could not sing at the same time. Apollo was declared the winner because of this. Apollo flayed Marsyas alive in a cave near Celaenae in Phrygia for his hubris to challenge a god. He then nailed Marsyas' shaggy skin to a nearby pine-tree. Marsyas' blood turned into the river Marsyas.

Another variation is that Apollo played his instrument (the lyre) upside down. Marsyas could not do this with his instrument (the flute), and so Apollo hung him from a tree and flayed him alive.^[119]

Cinyras

Apollo also had a lyre-playing contest with Cinyras, his son, who committed suicide when he lost.



Marsyas under Apollo's punishment;
İstanbul Archaeology Museum.



Head of Apollo. Marble, Roman copy of a Greek original of the 4th century BCE, from the collection of Cardinal Albani

Roman Apollo

The Roman worship of Apollo was adopted from the Greeks. As a quintessentially Greek god, Apollo had no direct Roman equivalent, although later Roman poets often referred to him as **Phoebus**.^[120] There was a tradition that the Delphic oracle was consulted as early as the period of the kings of Rome during the reign of Tarquinius Superbus.^[121]

On the occasion of a pestilence in the 430s BCE, Apollo's first temple at Rome was established in the Flaminian fields, replacing an older cult site there known as the "Apollinare".^[122] During the Second Punic War in 212 BCE, the *Ludi Apollinares* ("Apollonian Games") were instituted in his honor, on the instructions of a prophecy attributed to one Marcius.^[123] In the time of Augustus, who considered himself under the special protection of Apollo and was even said to be his son, his worship developed and he became one of the chief gods of Rome.^[124]

After the battle of Actium, which was fought near a sanctuary of Apollo, Augustus enlarged Apollo's temple, dedicated a portion of the spoils to him, and instituted quinquennial games in his honour.^[125] He also erected a new temple to the god on the Palatine hill.^[126] Sacrifices and prayers on the Palatine to Apollo and Diana formed the culmination of the Secular Games, held in 17 BCE to celebrate the dawn of a new era.^[127]

Festivals

The chief Apollonian festivals were the Boedromia, Carneia, Carpieae, Daphnephoria, Delia, Hyacinthia, Metageitnia, Pyanepsia, Pythia and Thargelia.

Attributes and symbols

Apollo's most common attributes were the bow and arrow. Other attributes of his included the kithara (an advanced version of the common lyre), the plectrum and the sword. Another common emblem was the sacrificial tripod, representing his prophetic powers. The Pythian Games were held in Apollo's honor every four years at Delphi. The bay laurel plant was used in expiatory sacrifices and in making the crown of victory at these games.

The palm tree was also sacred to Apollo because he had been born under one in Delos. Animals sacred to Apollo included wolves, dolphins, roe deer, swans, cicadas (symbolizing music and song), hawks, ravens, crows, snakes (referencing Apollo's function as the god of prophecy), mice and griffins, mythical eagle–lion hybrids of Eastern origin.



Gold stater of the Seleucid king Antiochus I Soter (reigned 281–261 BCE) showing on the reverse a nude Apollo holding his key attributes: two arrows and leaning on a bow.

As god of colonization, Apollo gave oracular guidance on colonies, especially during the height of colonization, 750–550 BCE. According to Greek tradition, he helped Cretan or Arcadian colonists found the city of Troy. However, this story may reflect a cultural influence which had the reverse direction: Hittite cuneiform texts mention a Minor Asian god called *Appaliunas* or *Apalunas* in connection with the city of Wilusa attested in Hittite inscriptions, which is now generally regarded as being identical with the Greek Ilion by most scholars. In this interpretation, Apollo's title of *Lykegenes* can simply be read as "born in Lycia", which effectively severs the god's supposed link with wolves (possibly a folk etymology).



Apollo Citharoedus ("Apollo with a kithara"), Musei Capitolini, Rome

In literary contexts, Apollo represents harmony, order, and reason—characteristics contrasted with those of Dionysus, god of wine, who represents ecstasy and disorder. The contrast between the roles of these gods is reflected in the adjectives Apollonian and Dionysian. However, the Greeks thought of the two qualities as complementary: the two gods are brothers, and when Apollo at winter left for Hyperborea, he would leave the Delphic oracle to Dionysus. This contrast appears to be shown on the two sides of the Borghese Vase.

Apollo is often associated with the Golden Mean. This is the Greek ideal of moderation and a virtue that opposes gluttony.

Apollo in the arts

Apollo is a common theme in Greek and Roman art and also in the art of the Renaissance. The earliest Greek word for a statue is "delight" (ἀγάλμα: *agalma*), and the sculptors tried to create forms which would inspire such guiding vision. Greek art puts into **Apollo** the highest degree of power and beauty that can be imagined. The sculptors derived this from observations on human beings, but they also embodied in concrete form, issues beyond the reach of ordinary thought.

The naked bodies of the statues are associated with the cult of the body that was essentially a religious activity. The muscular frames and limbs combined with slim waists indicate the Greek desire for health, and the physical capacity which was necessary in the hard Greek environment. The statues of Apollo embody beauty, balance and inspire awe before the beauty of the world.

The evolution of the Greek sculpture can be observed in his depictions from the almost static formal Kouros type in early archaic period, to the representation of motion in a relative harmonious whole in late archaic period. In classical Greece the emphasis is not given to the illusive imaginative reality represented by the ideal forms, but to the analogies and the interaction of the members in the whole, a method created by Polykleitos. Finally Praxiteles seems to be released from any art and religious conformities, and his masterpieces are a mixture of naturalism with stylization.



The Louvre *Apollo Sauroctonos* by Praxiteles (360 BC). Louvre

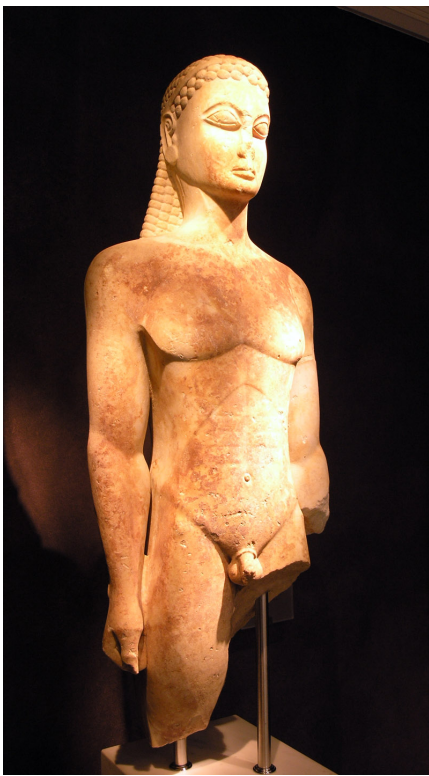
Art and Greek philosophy

The evolution of the Greek art seems to go parallel with the Greek philosophical conceptions, which changed from the natural-philosophy of Thales to the metaphysical theory of Pythagoras. Thales searched for a simple material-form directly perceptible by the senses, behind the appearances of things, and his theory is also related to the older animism. This was paralleled in sculpture by the absolute representation of vigorous life, through unnaturally simplified forms.^[128]

Pythagoras believed that behind the appearance of things, there was the permanent principle of mathematics, and that the forms were based on a transcendental mathematical relation.^[129] The forms on earth, are imperfect imitations (εἰκόν, *ikon* :image) of the celestial world of numbers. His ideas had a great influence on post-Archaic art, and the Greek architects and sculptors were always trying to find the mathematical relation, that would lead to the esthetic perfection.^[130] (canon).

In classical Greece, Anaxagoras asserted that a divine reason (mind) gave order to the seeds of the universe, and Plato extended the Greek belief of *ideal forms* to his metaphysical theory of *forms* (*ideai*: ideas). The forms on earth are imperfect duplicates of the intellectual celestial ideas. The Greek words "ida" (οἶδα:know) and "idos" (εἶδος:species) have the same root as the word "idea" (ιδέα),^[130] indicating how the Greek mind moved from the gift of the senses, to the principles beyond the senses. The artists in Plato's time moved away from his theories and art tends to be a mixture of naturalism with stylization. The Greek sculptors considered the senses more important, and the proportions were used to unite the sensible with the intellectual.

Archaic sculpture



Sacred Gate Kouros. Marble (610–600 BC).
Kerameikos Archaeological Museum in Athens

Kouros (*male youth*) is the modern term given to those representations of standing male youths which first appear in the archaic period in Greece. This type served certain religious needs and was first proposed for what was previously thought to be depictions of *Apollo*.^{[131][132]} The first statues are certainly still and formal. The formality of their stance seems to be related with the Egyptian precedent, but it was accepted for a good reason. The sculptors had a clear idea of what a young man is, and embodied the archaic smile of good manners, the firm and springy step, the balance of the body, dignity, and youthful happiness. When they tried to depict the most abiding qualities of men, it was because men had common roots with the unchanging gods.^[133] The adoption of a standard recognizable type for a long time, is probably because nature gives preference in survival of a type which has long been adopted by the climatic conditions, and also due to the general Greek belief that nature expresses itself in *ideal forms* that can be imagined and represented.^[130] These forms expressed immortality. Apollo was the immortal god of *ideal balance and order*; his shrine in Delphi has the inscription: "Nothing in excess".

In the first large-scale depictions during the early archaic period (640–580 BC), the artists tried to draw one's attention to look into the interior of the face and the body which were not represented as lifeless masses, but as being full of life. The Greeks maintained, until late in their civilization, an almost animistic idea that the statues are in some sense alive. This embodies the belief that the image was somehow the god or man himself.^[134] A fine example is the statue of the *Sacred gate Kouros* which was found at the cemetery of Dipylon in Athens (Dipylon Kouros). The statue is the "thing in itself", and his slender face with the deep eyes express an intellectual eternity. According to the Greek tradition the Dipylon master was named Daedalus, and in his statues the limbs were freed from the body, giving the impression that the statues could move. It is considered that he created also the *New York kouros*, which is the oldest fully preserved statue of *Kouros* type, and seems to be the incarnation of the god himself.^[128]



New York Kouros, Met. Mus. 32.11.1. Marble
(620–610 BC) Metropolitan Museum of Arts



Piraeus Apollo. Archaic-style
bronze. Archaeological Museum of Piraeus

The animistic idea as the representation of the imaginative reality, is sanctified in the Homeric poems and in Greek myths, in stories of the god Hephaestus (Phaistos) and the mythic Daedalus (the builder of the labyrinth) that made images which moved of their own accord. This kind of art goes back to the Minoan period, when its main theme was the representation of motion in a specific moment.^[135] These free-standing statues were usually marble, but also the form rendered in limestone, bronze, ivory and terracotta.

The earliest examples of life-sized statues of Apollo, may be two figures from the Ionic sanctuary on the island of Delos. Such statues were found across the Greek speaking world, the preponderance of these were found at the sanctuaries of Apollo with more than one hundred from the sanctuary of *Apollo Ptoios*, Boeotia alone.^[136] The last stage in the development of the *Kouros* type is the late archaic period (520–485 BC), in which the Greek sculpture attained a full knowledge of human anatomy and used to create a relative harmonious whole. Ranking from the very few bronzes survived to us is the masterpiece bronze Piraeus Apollo. It was found in Piraeus, the harbour of Athens. The statue originally held the bow in its left hand,

and a cup of pouring libation in its right hand. It probably comes from north-eastern Peloponnesus. The emphasis is given in anatomy, and it is one of the first attempts to represent a kind of motion, and beauty relative to proportions, which appear mostly in post-Archaic art. The statue throws some light on an artistic centre which, with an independently developed harder, simpler, and heavier style, restricts Ionian influence in Athens. Finally, this is the germ from which the art of Polykleitos was to grow two or three generations later.^[137]

Classical Sculpture



Apollo of the *Mantua* type. Marble Roman copy
after a 5th-century BC Greek original attributed
to Polykleitos. Louvre

In the next century which is the beginning of the Classical period, it was considered that beauty in visible things as in everything else, consisted of symmetry and proportions. The artists tried also to represent motion in a specific moment (Myron), which may be considered as the reappearance of the dormant Minoan element.^[135] Anatomy and geometry are fused in one, and each does something to the other. The Greek sculptors tried to clarify it by looking for mathematical proportions, just as they sought some reality behind appearances. Polykleitos in his *Canon* wrote that beauty consists in the proportion not of the elements (materials), but of the parts, that is the interrelation of parts with one another and with the whole. It seems that he was influenced by the theories of Pythagoras.^[138] The famous *Apollo of Mantua* and its variants are early forms of the Apollo Citharoedus statue type, in which the god holds the cithara in his left arm. The type is represented by neo-Attic Imperial Roman copies of the late 1st or early 2nd century, modelled upon a supposed Greek bronze original made in the second quarter of the 5th century BCE, in a style similar to works of Polykleitos but more archaic. The Apollo held

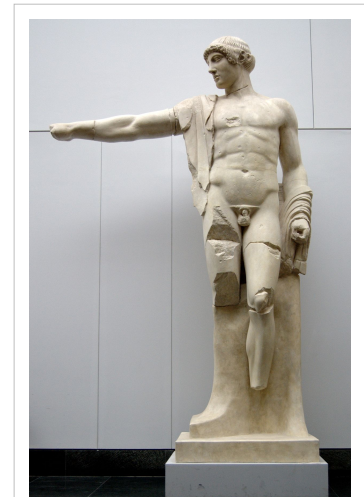
the *cythara* against his extended left arm, of which in the Louvre example, a fragment of one twisting scrolling horn upright remains against his biceps.

Though the proportions were always important in Greek art, the appeal of the Greek sculptures eludes any explanation by proportion alone. The statues of Apollo were thought to incarnate his living presence, and these representations of illusive imaginative reality had deep roots in the Minoan period, and in the beliefs of the first Greek speaking people who entered the region during the bronze-age. Just as the Greeks saw the mountains, forests, sea and rivers as inhabited by concrete beings, so nature in all of its manifestations possesses clear form, and the form of a work of art. Spiritual life is incorporated in matter, when it is given artistic form. Just as in the arts the Greeks sought some reality behind appearances, so in mathematics they sought permanent principles which could be applied wherever the conditions were the same. Artists and sculptors tried to find this ideal order in relation with mathematics, but they believed that this ideal order revealed itself not so much to the dispassionate intellect, as to the whole sentient self.^[128] Things as we see them, and as they really are, are one, that each stresses the nature of the other in a single unity.

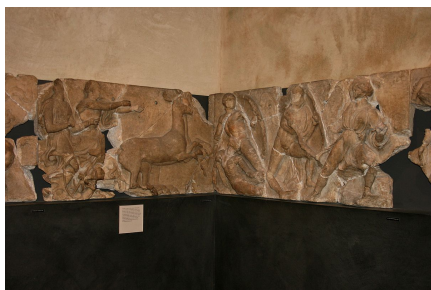
Pediments and Friezes

In the archaic pediments and friezes of the temples, the artists had a problem to fit a group of figures into an isosceles triangle with acute angles at the base.

The Siphnian Treasury in Delphi was one of the first Greek buildings utilizing the solution to put the dominating form in the middle, and to complete the descending scale of height with other figures sitting or kneeling. The pediment shows the story of Herakles stealing Apollo's tripod that was strongly associated with his oracular inspiration. Their two figures hold the centre. In the pediment of the temple of Zeus in Olympia, the single figure of Apollo is dominating the scene.^[133]



Apollo, West Pediment Olympia.
Munich, copy from original, 460 BC
at the Temple of Zeus, Olympia,
Greece



Part of the Bassae Frieze (from the temple of
Apollo Epikurios) at the British Museum.
Apollo and Artemis in the North East corner

These representations rely on presenting scenes directly to the eye for their own visible sake. They care for the schematic arrangements of bodies in space, but only as parts in a larger whole. While each scene has its own character and completeness it must fit into the general sequence to which it belongs. In these archaic pediments the sculptors use empty intervals, to suggest a passage to and fro a busy battlefield. The artists seem to have been dominated by geometrical pattern and order, and this was improved when classical art brought a greater freedom and economy.^[133]

Hellenistic Greece-Rome

Apollo as a handsome beardless young man, is often depicted with a kithara (as Apollo Citharoedus) or bow in his hand, or reclining on a tree (the Apollo Lykeios and Apollo Sauroctonos types). The Apollo Belvedere is a marble sculpture that was rediscovered in the late 15th century; for centuries it epitomized the ideals of Classical Antiquity for Europeans, from the Renaissance through the 19th century. The marble is a Hellenistic or Roman copy of a bronze original by the Greek sculptor Leochares, made between 350 and 325 BCE.

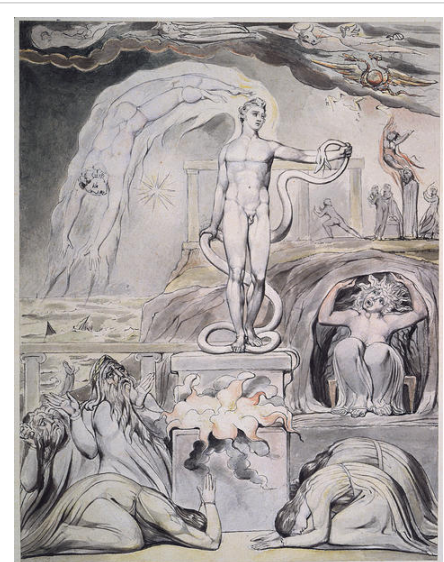
The life-size so-called "Adonis" found in 1780 on the site of a *villa suburbana* near the Via Labicana in the Roman suburb of Centocelle is identified as an Apollo by modern scholars. In the late 2nd century CE floor mosaic from El Djem, Roman *Thysdrus*, he is identifiable as Apollo Helios by his effulgent halo, though now even a god's divine nakedness is concealed by his cloak, a mark of increasing conventions of modesty in the later Empire.

Another haloed Apollo in mosaic, from Hadrumentum, is in the museum at Sousse.^[139] The conventions of this representation, head tilted, lips slightly parted, large-eyed, curling hair cut in locks grazing the neck, were developed in the 3rd century BCE to depict Alexander the Great.^[140] Some time after this mosaic was executed, the earliest depictions of Christ would also be beardless and haloed.

Modern reception

Apollo has often featured in postclassical art and literature. Percy Bysshe Shelley composed a "Hymn of Apollo" (1820), and the god's instruction of the Muses formed the subject of Igor Stravinsky's *Apollon musagète* (1927–1928).

In discussion of the arts, a distinction is sometimes made between the Apollonian and Dionysian impulses where the former is concerned with imposing intellectual order and the latter with chaotic creativity. Friedrich Nietzsche argued that a fusion of the two was most desirable. Carl Jung's Apollo archetype represents what he saw as the disposition in people to over-intellectualise and maintain emotional distance.



The Overthrow of Apollo and the Pagan Gods,
watercolour from William Blake's illustrations of
On the Morning of Christ's Nativity (1809)



Detail. Head of **Apollo Belvedere** (Pythian Apollo)

Notes

- [1] For the iconography of the Alexander–Helios type, see H. Hoffmann, 1963. "Helios", in *Journal of the American Research Center in Egypt* 2, pp. 117–23; cf. Yalouris 1980, no. 42.
- [2] Joseph Fontenrose, "Apollo and Sol in the Latin poets of the first century BC", *Transactions of the American Philological Association* 30 (1939), pp 439–55; "Apollo and the Sun-God in Ovid", *American Journal of Philology* 61 (1940) pp 429–44; and "Apollo and Sol in the Oaths of Aeneas and Latinus" *Classical Philology* 38.2 (April 1943), pp. 137–138.
- [3] Van torn et al (Editors), *Dictionary of Deities and Demons in the Bible*, 1996, BRILL, pp. 73 - 76: google books preview (<http://books.google.com/books?id=yCkRz5pfxz0C&q=Apollo+Didyma#v=snipet&q=Apollo+Didyma&f=false>)
- [4] Behind the Name: Meaning, Origin and History of the Name Apollo (<http://www.behindthename.com/php/view.php?name=apollo>)
- [5] The ἀπλοῦν suggestion is repeated by Plutarch in *Moralia* in the sense of "unity".
- [6] Martin Nilsson, *Die Geschichte der Griechische Religion*, vol. I (C.H. Beck) 1955:555-564.
- [7] The reading of *Apaliunas* and the possible identification with Apollo is due to Emil Forrer (1931). It was doubted by Kretschmer, Glotta XXIV p.250. Martin Nilsson (1967) Vol I p.559
- [8] Latacz, Joachim, *Troia und Homer: Der Weg zur Lösung eines alten Rätsels*. (Munich) 2001:138.
- [9] ἀλέξανδρος, Henry George Lidell, Robert Scott: *A Greek English Lexicon*
- [10] Hans G. Güterbock, "Troy in Hittite Texts?" in: Mellink (ed.), *Troy and the Trojan War: a symposium held at Bryn Mawr College, October 1984*, Bryn Mawr Archaeological Monographs. Authors John Lawrence Angel, Machteld Johanna Mellink, 1986, ISBN 978-0-929524-59-7, p. 42.
- [11] Edwin L. Brown, 'In Search of Anatolian Apollo' in: Chapin (ed.), *Charis: essays in honor of Sara A. Immerwahr*, Supplement to volume 33 of *Hesperia*, ASCSA, 2004, ISBN 978-0-87661-533-1, p. 254.
- [12] de Grummond, Nancy Thomson (2006) *Etruscan Myth, Sacred History, and Legend*. (Philadelphia, Pennsylvania: University of Pennsylvania Museum of Archaeology and Anthropology); Mackenzie, Donald A. (2005) *Myths of Babylonia and Assyria* (Gutenberg)
- [13] Apollonius of Rhodes, iv. 1730; *Pseudo-Apollodorus, Bibliotheca*, i. 9. § 26
- [14] Álvaro, Jr., Santos, Allan. *Simbolismo divino* (<http://books.google.com/?id=uAiConL3xyYC&dq=articenens>). Allan Álvaro, Jr., Santos. .
- [15] Aelian, *On the Nature of Animals* 4. 4 (A.F. Scholfield, tr.).
- [16] Ovid, *Metamorphoses* xiii. 715
- [17] Strabo, x. p. 451
- [18] Entry Σμινθεύς (http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=*sminqeu/s) in LSJ
- [19] Euripides, *Andromache* 901
- [20] "Acesius". *Smith's Dictionary of Greek and Roman Biography and Mythology*. London, 1880.
- [21] LSJ entry Μουσαγέτας (http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=*mousage/tas)
- [22] Miranda J. Green, *Dictionary of Celtic Myth and Legend*, Thames and Hudson Ltd, 1997
- [23] *Corpus Inscriptionum Latinarum* XIII, 1863–1986; A. Ross., *Pagan Celtic Britain*, 1967; M.J. Green, *The Gods of the Celts*, 1986, London
- [24] J. Zwicker, *Fontes Historiae Religionis Celticae*, 1934–36, Berlin; *Corpus Inscriptionum Latinarum* V, XI, XII, XIII; J. Gourcest, "Le culte de Belenos en Provence occidentale et en Gaule", *Ogam* 6.6 (1954:257–262); E. Thevonot, "Le cheval sacre dans la Gaule de l'Est", *Revue archeologique de l'Est et du Centre-Est* (vol 2), 1951; [], "Temoignages du culte de l'Apollon gaulois dans l'Helvetie romaine", *Revue celtique* (vol 51), 1934.
- [25] W.J. Wedlake, *The Excavation of the Shrine of Apollo at Nettleton, Wiltshire, 1956–1971*, Society of Antiquaries of London, 1982.
- [26] M. Szabo, *The Celtic Heritage in Hungary*, (Budapest) 1971, Budapest
- [27] Divinites et sanctuaires de la Gaule, E. Thevonat, 1968, Paris
- [28] La religion des Celtes, J. de Vries, 1963, Paris
- [29] J. Le Gall, *Alesia, archeologie et histoire*, (Paris) 1963.
- [30] *Corpus Inscriptionum Latinarum* XIII
- [31] Martin Nilsson (1967) "Die Geschichte der Griechischen Religion. Vol I". C.F. Beck Verlag. München. p 529
- [32] Burkert, Walter. *Greek Religion*, 1985:144.
- [33] Martin Nilsson. *Die Geschichte der Griechische Religion Vol I*, pp. 563-564
- [34] "ἐπὶ καταπαύσει λοιμῶν καὶ νόσων ἀδόμενος" (which is sung to stop the plagues and the diseases). Proklos: Chrestom from Photios Bibl. code. 239, p. 321: Martin Nilsson. *Die Geschichte der Griechischen religion. Vol I* p.543
- [35] "The conception that the diseases come from invisible shots sent by magicians or supernatural beings is common in primitive people and also in European folklore. In North-Europe they speak of the "Elf-shots". In Sweden where the Lapps were called magicians, they speak of the "Lappen-shots". Martin Nilsson (1967). Vol I p.541

- [36] Ilias A 314. Martin Nilsson (1967). Vol I p.543
- [37] Pausanias VIII 41, 8-IV 34, 7-Sittig. Nom P. 48. f-Aristoph. Vesp. V. 61-Paus. I 3, 4. Martin Nilsson (1967) Vol I, p. 540, 544
- [38] Graf, *Apollo* p. 66 (http://books.google.com/books?id=it9n9_I-UOkC&pg=PA66#v=onepage&q&f=false)
- [39] Graf, *Apollo* p. 104-113; Burkert also notes in this context Archilochus *Fr.* 94.
- [40] Compare: Baetylus. In Semitic: sacred stone
- [41] Martin Nilsson (1967). Vol I. p. 556
- [42] Herbert W. Park (1956). *The delphic oracle*. Vol.I, p.3
- [43] Lewis Farnell(1909)*The cult of the city states*. Clarendon Press. VIII pp.8-10
- [44] "Many pictures show the serpent Python living in amity with Apollo and guarding the Omphalos. Karl Kerényi (1951). ed. 1980: *The gods of the Greeks* pp.36-37
- [45] "In a Pompeian fresco Python is lying peacefully on the ground and the priests with the sacred double axe in their hand bring the bull (*bouphronion*). Jane. H. Harisson (1912): *Themis. A study of the social origins of the Greek religion*. Cambridge University Press. pp. 423-424
- [46] In Minoan religion the serpent is the protector of the household (underground stored corn). Also in Greek religion, "snake of the house" (οικουρός ὄφις) in the temple of Athena at Acropolis, etc., and in Greek folklore. Martin Nilsson Vol.I pp.213-214
- [47] Nordig sagas. Hittite myth of Illuyankas. Also in the Bible: Leviathan. W.Porzig (1930). *Illuyankas and Typhon*. *Kleinasatische Forschung* pp. 379-386
- [48] . Martin Nilsson (1967), Vol I, pp. 499-500
- [49] Hall, Alaric. 2005. 'Getting Shot of Elves: Healing, Witchcraft and Fairies in the Scottish Witchcraft Trials', *Folklore* (<http://taylorandfrancis.metapress.com/app/home/journal.asp?waspe=c3d05mvqtg0qujqugt33&referrer=parent&backto=linkingpublicationresults,1:104708,1>), 116 (2005), 19-36.
- [50] For Śarva as a name of Shiva see: Apte, p. 910.
- [51] For association between Rudra and disease, with Rigvedic references, see: Bhandarkar, p. 146.
- [52] *Odyssey* 8.80
- [53] Huxley (1975).*Cretan Paewones. Roman and Byzantine studies* pp.129-134
- [54] H.G.Wunderlich. *The secret of Creta* Souvenir Press Ltd. London p. 319
- [55] Martin Nilsson (1967). Vol I p. 529
- [56] Hugh Bowden (2005). *Classical Athens and the Delphic oracle* pp. 17-18
- [57] Broad, William J. (2006). *The oracle: Ancient Delphi and the science behind its lost secrets*. Penguin. New York p. 32 ISBN 1-59420-081-5
- [58] Walter Burkert (1985).*The Greek religion*.p.116
- [59] F.Schachermeyer (1964).p.128
- [60] Martin Nilsson (1967). Vol I, pp. 543-545
- [61] Plutarch, *Life of Solon*, 12; Aristotle, *Ath. Pol.* 1
- [62] Paul Kretschmer (1936). Glotta XXIV p. 250. Martin Nilsson (1967). Vol I p. 559
- [63] Martin Nilsson, *Die Geschichte der Griechische Religion*. vol. I (C.H. Beck) 1955:563f.
- [64] Martin Nilsson (1967). Vol I, p. 561
- [65] Martin Nilsson (1967). Vol I. pp. 559-560
- [66] "You Apollo Smintheus, let my tears become your arrows against the Danaans, for revenge".Ilias 1.33 (A 33)
- [67] An ancient aetiological myth connects "sminthos" with mouse and suggests Cretan origin. Apollo is the mouse-god. (Strabo 13.1.48) Σμινθεύς (<http://www.perseus.tufts.edu/hopper/morph?l=smintheus&la#lexicon>)
- [68] "Sminthia" in several areas of Greece. In Rhodes (Lindos) they belong to Apollo and Dionysos who have destroyed the rats that were swallowing the grapes". Martin Nilsson (1967). pp. 534-535
- [69] Burkert 1985:143.
- [70] Lucian (attrib.), *De Dea Syria* 35–37 (<http://www.sacred-texts.com/cla/luc/tsg/tsg07.htm#35>).
- [71] ἐβδομαγενής ([http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=e\(bdomagenh/s\)](http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=e(bdomagenh/s))), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, on Perseus
- [72] *Children of the Gods* by Kenneth McLeish, page 32.
- [73] Pseudo-Apollodorus, *Bibliothke* iii. 10.4.
- [74] "The love-stories themselves were not told until later." (Karl Kerényi, *The Gods of the Greeks* 1951:140.
- [75] The ancient Daphne episode is noted in late narratives, notably in Ovid, *Metamorphoses*, in Hyginus, *Fabulae*, 203 and by the fourth-century-CE teacher of rhetoric and Christian convert, Libanius, in *Narrationes*.
- [76] G. Shipley, "The Extent of Spartan Territory in the Late Classical and Hellenistic Periods", *The Annual of the British School at Athens*, 2000.
- [77] Pausanias, 3.24.8 (on-line text (<http://www.theoi.com/Text/Pausanias3B.html>)); Lilius Gregorius Gyraldus , *Historiae Deorum Gentilium*, Basel, 1548, Syntagma 10, is noted in this connection in Benjamin Hederich, *Gründliches mythologisches Lexikon*, 1770 (<http://www.textlog.de/40739.html>)
- [78] Karl Kerényi, *The Gods of the Greeks*, 1951:141
- [79] Rufus B. Richardson, "A Temple in Eretria" *The American Journal of Archaeology and of the History of the Fine Arts*, **10.3** (July - September 1895:326-337); Paul Auberson, *Eretria. Fouilles et Recherches I, Temple d'Apollon Daphnéphoros, Architecture* (Bern, 1968). See also Plutarch, *Pythian Oracle*, 16.

- [80] Apollodorus, *Bibliotheca*, 1.3.4 (<http://www.theoi.com/Text/Apollodorus1.html>). Other ancient sources, however, gave the Corybantes different parents; see Sir James Frazer's note (<http://www.theoi.com/Text/Ap1a.html#46>) on the passage in the *Bibliotheca*.
- [81] Apollonius Rhodius, *Argonautica*, 1491 ff
- [82] Scholia on Apollonius Rhodius, *Argonautica*, 1491 ff
- [83] Pausanias, *Description of Greece*, 10. 16. 5
- [84] Pseudo-Plutarch, *On Rivers*, 7. 1
- [85] Photius, *Lexicon* s. v. Linos
- [86] Servius on Virgil's Eclogue 1, 65
- [87] Photius, *Lexicon*, s. v. *Eumolpidai*
- [88] Pliny the Elder, *Naturalis Historia*, 7. 56 - 57 p. 196
- [89] Scholia on Apollonius Rhodius, *Argonautica*, 2. 498
- [90] Tzetzes on Lycophron, 77
- [91] Scholia on Apollonius Rhodius, *Argonautica* 4.828, referring to "Hesiod", *Megalai Ehoiai* fr.
- [92] Tzetzes on Lycophron, 266
- [93] Arnobius, *Adversus Nationes*, 4. 26; not the same as Hypsipyle of Lemnos
- [94] Servius on *Aeneid*, 3. 332
- [95] Stephanus of Byzantium s. v. *Patara*
- [96] Pausanias, *Description of Greece*, 9. 10. 5
- [97] Pausanias, *Description of Greece*, 9. 26. 1
- [98] Photius, *Lexicon*, s. v. *Kynneios*
- [99] Arnobius, *Adversus Nationes*, 4. 26
- [100] *Etymologicum Magnum* 507, 54, under *Keios*
- [101] *Etymologicum Magnum* 513, 37, under *Kikones*
- [102] Stephanus of Byzantium, s. v. *Galeōtai*
- [103] Stephanus of Byzantium, s. v. *Akraiphia*
- [104] Scholia on Pindar, Pythian Ode 4. 181
- [105] Suda s. v. *Marathōn*
- [106] Stephanus of Byzantium s. v. *Megara*
- [107] Pausanias, *Description of Greece*, 8. 25. 4
- [108] Stephanus of Byzantium s. v. *Ogkeion*
- [109] Servius on *Aeneid*, 10. 179
- [110] Callimachus, Hymn to Apollo, 49
- [111] Plutarch, *Life of Numa*, 4. 5
- [112] Nonnus, *Dionysiaca*, 11. 258; 19. 181
- [113] Philostratus, *Letters*, 5. 3
- [114] Antoninus Liberalis, *Metamorphoses*, 23
- [115] Servius on *Aeneid*, 3. 279
- [116] Plutarch, *Life of Numa*, 4. 5, cf. also Hyginus, *Poetical Astronomy*, 2. 14
- [117] Clement of Rome, *Homilia*, 5. 15
- [118] Callimachus, *Hymn to Apollo* 2.5
- [119] *Man Myth and Magic* by Richard Cavendish
- [120] Theoi: "KORONIS" (<http://www.theoi.com/Heroine/Koronis.html>)
- [121] Livy 1.56 (<http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Liv.+1.56>).
- [122] Livy 3.63.7 (<http://www.perseus.tufts.edu/hopper/text.jsp?doc=Perseus:text:1999.02.0026:book=3:chapter=63>), 4.25.3 (<http://www.perseus.tufts.edu/hopper/text.jsp?doc=Perseus:text:1999.02.0145:book=4:chapter=25>).
- [123] Livy 25.12 (<http://www.perseus.tufts.edu/hopper/text.jsp?doc=Perseus:text:1999.02.0147:book=25:chapter=12>).
- [124] J. H. W. G. Liebeschuetz (1979). *Continuity and Change in Roman Religion*. Oxford: Oxford University Press. pp. 82–85. ISBN 0-19-814822-4.
- [125] Suetonius, *Augustus* 18.2 (http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Suetonius/12Caesars/Augustus*.html#18.2); Cassius Dio 51.1.1–3 (http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cassius_Dio/51*.html#1).
- [126] Cassius Dio 53.1.3 (http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cassius_Dio/53*.html#1.3).
- [127] *Inscriptiones Latinae Selectae* 5050, translated by Mary Beard; John North and Simon Price (1998). *Religions of Rome: Volume 2: A Sourcebook*. Cambridge: Cambridge University Press. p. 5.7b. ISBN 0-521-45015-2 (hbk.); ISBN 0-521-45646-0 (pbk.).
- [128] E.Homann-Wedeking, Transl. J.R.Foster (1968). *Art of the world. Archaic Greece*, Methuen & Co Ltd. London, pp 63-65, 193.
- [129] C.M. Bowra (1957). *The Greek experience*, p.166.
- [130] R.Carpenter (1975). *The esthetic basis of Greek art*. Indiana University Press. p.55-58.
- [131] V.I.Leonardos (1895). *Archaeologiki Ephimeris* Col 75, n 1.
- [132] Lechat (1904). *La sculpture Attic avant Phidias* p.23
- [133] C.M.Bowra (1957). *The Greek experience*, pp. 144-152

- [134] C.N.Bowra.*The Greek experience* p.159
- [135] F.Schachermeyer (1964). *Die Minoische Kultur des alten Creta*, Kohlhammer Stuttgart, pp. 242-244
- [136] J.Ducat (1971).*Les Kouroi des Ptoion*
- [137] Homann-Wedeking (1966). *Art of the World. Archaic Greece* pp. 144-150
- [138] "Each part (finger, palm, arm, etc) transmitted its individual existence to the next, and then to the whole. " : *Canon of Polykleitos*, also Plotinus, *Ennead* I vi. i : Nigel Spivey (1997). *Greek art*, Phaidon Press Ltd. London pp. 290-294
- [139] "" (<http://www.tunisiaonline.com/mosaics/mosaic05b.html>). .
- [140] Bieber 1964, Yalouris 1980

References

- This article incorporates text from a publication now in the public domain: John Henry Freese (1911). "Apollo" (http://en.wikisource.org/w/index.php?title=User:Tim_Starling/ScanSet_TIFF_demo&vol=02&page=EB2A196). In Chisholm, Hugh. *Encyclopædia Britannica* (11th ed.). Cambridge University Press.

Primary sources

- Homer, *Iliad* ii.595–600 (c. 700 BCE)
- Sophocles, *Oedipus Rex*
- Palaephatus, *On Unbelievable Tales* 46. Hyacinthus (330 BCE)
- Pseudo-Apollodorus, *Bibliotheca* 1.3.3 (140 BCE)
- Ovid, *Metamorphoses* 10. 162–219 (1–8 CE)
- Pausanias, *Description of Greece* 3.1.3, 3.19.4 (160–176 CE)
- Philostratus the Elder, *Images* i.24 Hyacinthus (170–245 CE)
- Philostratus the Younger, *Images* 14. Hyacinthus (170–245 CE)
- Lucian, *Dialogues of the Gods* 14 (170 CE)
- First Vatican Mythographer, 197. Thamyras et Musae

Secondary sources

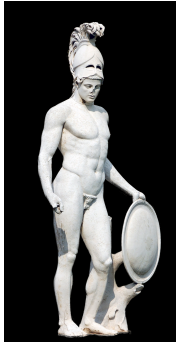
- M. Bieber, 1964. *Alexander the Great in Greek and Roman Art*. Chicago.
- Hugh Bowden, 2005. *Classical Athens and the Delphic Oracle: Divination and Democracy*. Cambridge University Press.
- Walter Burkert, 1985. *Greek Religion* (Harvard University Press) III.2.5 *passim*
- Graf, Fritz, *Apollo*, Taylor & Francis, 2009, ISBN 978-0-415-31711-5.
- Robert Graves, 1960. *The Greek Myths*, revised edition. Penguin.
- Miranda J. Green, 1997. *Dictionary of Celtic Myth and Legend*, Thames and Hudson.
- Karl Kerényi, 1953. *Apollon: Studien über Antiken Religion und Humanität* revised edition.
- Karl Kerényi, 1951. *The Gods of the Greeks*
- Martin Nilsson, 1955. *Die Geschichte der Griechische Religion*, vol. I. C.H. Beck.
- Pauly–Wissowa, *Realencyclopädie der klassischen Altertumswissenschaft*: II, "Apollon". The best repertory of cult sites (Burkert).
- Pfeiff, K.A., 1943. *Apollon: Wandlung seines Bildes in der griechischen Kunst*. Traces the changing iconography of Apollo.
- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Apollo" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:entry=heracles-bio-1&highlight=orthrus>)

External links

- Apollo (<http://www.maicar.com/GML/Apollo.html>) at the Greek Mythology Link, by Carlos Parada

Ares

For the Zodiac sign, see Aries (astrology).

Ares	
 <p>Statue of Ares from Hadrian's Villa</p>	
God of War	
Abode	Thrace, Mount Olympus, Macedonia & Sparta
Symbol	spear, helmet, dog, chariot, boar
Parents	Zeus and Hera
Siblings	Eris, Hebe, Hephaestus, Enyo, and Eileithyia
Children	Eros, Anteros, Phobos, Deimos, Phlegyas, Harmonia, and Adrestia
Roman equivalent	Mars

Ares (Ancient Greek: Ἄρης Greek pronunciation: [árɛːs], Modern Greek: Άρης Greek pronunciation: [ˈaris]) was the Greek god of war. He is one of the Twelve Olympians, and the son of Zeus and Hera.^[1] In Greek literature, he often represents the physical or violent aspect of war, in contrast to the armored Athena, whose functions as a goddess of intelligence including military strategy and generalship.^[2]

The Greeks were ambivalent toward Ares: although he embodied the physical valor necessary for success in war, he was a dangerous force, "overwhelming, insatiable in battle, destructive, and man-slaughtering."^[3] Fear (*Phobos*) and Terror (*Deimos*) were yoked to his battle chariot.^[4] In the *Iliad* his father Zeus tells him that he is the god most hateful to him.^[5] An association with Ares endows places and objects with a savage, dangerous, or militarized quality.^[6] His value as a war god is even placed in doubt: during the Trojan War, Ares was on the losing side, while Athena, often depicted in Greek art as holding Nike (Victory) in her hand, favored the triumphant Greeks.^[7]

Ares plays a relatively limited role in Greek mythology as represented in literary narratives, though his numerous love affairs and abundant offspring are often alluded to.^[8] When Ares does appear in myths, he typically faces humiliation.^[9] He is well known as the lover of Aphrodite, the goddess of love who was married to Hephaestus, god of craftsmanship,^[10] but the most famous story involving the couple shows them exposed to ridicule through the wronged husband's clever device.^[11]

The counterpart of Ares among the Roman gods is Mars, who as a father of the Roman people held a more important and dignified place in ancient Roman religion for his agricultural and tutelary functions. During the Hellenization of Latin literature, the myths of Ares were reinterpreted by Roman writers under the name of Mars. Greek writers under Roman rule also recorded cult practices and beliefs pertaining to Mars under the name of Ares. Thus in the classical

tradition of later Western art and literature, the mythology of the two figures becomes virtually indistinguishable.

Names and epithets

The etymology of the name *Ares* is traditionally connected with the Greek word ἀρή (*arē*), the Ionic form of the Doric ἀρά (*ara*), "bane, ruin, curse, imprecation".^[12] There may also be a connection with the Roman god of war Mars, via hypothetical Proto-Indo-European **M̥rēs*; compare Ancient Greek μάρναμαι (*marnamai*), "to fight, to battle", or Punjabi *maarna* (to kill, to hit).^[13] Walter Burkert notes that "Ares is apparently an ancient abstract noun meaning throng of battle, war."^[14] The earliest attested form of the name is the Mycenaean Greek *a-re*, written in Linear B syllabic script.^[15]

The adjectival epithet *Areios* was frequently appended to the names of other gods when they take on a warrior aspect or become involved in warfare: *Zeus Areios*, *Athena Areia*, even *Aphrodite Areia*. In the *Iliad*, the word *ares* is used as a common noun synonymous with "battle."^[3]

Inscriptions as early as Mycenaean times, and continuing into the Classical period, attest to Enyalios, another name for the god of war.

Character, origins, and worship

Ares was one of the Twelve Olympians in the archaic tradition represented by the *Iliad* and *Odyssey*, but Zeus expresses a recurring Greek revulsion toward the god when Ares returns wounded and complaining from the battlefield at Troy:

Then looking at him darkly Zeus who gathers the clouds spoke to him:

'Do not sit beside me and whine, you double-faced liar.

To me you are the most hateful of all gods who hold Olympos.

Forever quarrelling is dear to your heart, wars and battles.

...

And yet I will not long endure to see you in pain, since

you are my child, and it was to me that your mother bore you.

But were you born of some other god and proved so ruinous

long since you would have been dropped beneath the gods of the bright sky."^[16]

This ambivalence is expressed also in the god's association with the Thracians, who were regarded by the Greeks as a barbarous and warlike people.^[17] Thrace was Ares' birthplace, true home, and refuge after the affair with Aphrodite was exposed to the general mockery of the other gods.^[18]

A late-6th-century BC funerary inscription from Attica emphasizes the consequences of coming under Ares' sway:

Stay and mourn at the tomb of dead Kroisos
Whom raging Ares destroyed one day, fighting in the foremost ranks.^[19]

Ares in Sparta

In Sparta, Ares was viewed as a masculine soldier in which his resilience, physical strength and military intelligence was unrivaled. Human sacrifices were also offered to him.^[20] Also, there was an ancient statue, representing the god in chains, to indicate that the martial spirit and victory were never to leave the city of Sparta.

Ares in the Arabian Peninsula

Ares was also worshipped by the Baharna of Tylos, however it is not known in the form of which Arabian god or if he was worshipped in his Greek form.^[21]

Attributes

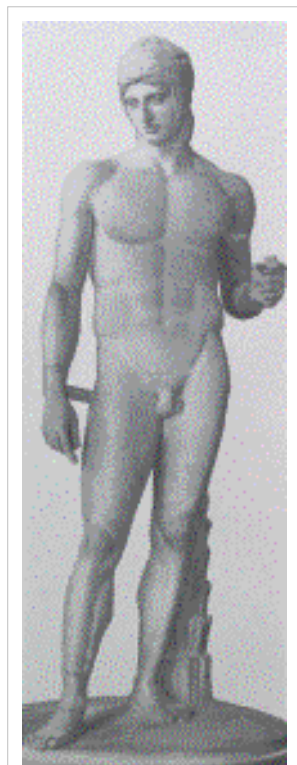
The birds of Ares (*Ornithes Areioi*) were a flock of feather-dart-dropping birds that guarded the Amazons' shrine of the god on a coastal island in the Black Sea.^[22]

Cult and ritual

Although Ares received occasional sacrifice from armies going to war, the god had a formal temple and cult at only a few sites.^[23] At Sparta, however, youths each sacrificed a puppy to Enyalios before engaging in ritual fighting at the Phoebaeum.^[24] The chthonic night-time sacrifice of a dog to Enyalios became assimilated to the cult of Ares.

Just east of Sparta stood an archaic statue of the god in chains, to show that the spirit of war and victory was never to leave the city.^[25]

The temple to Ares in the agora of Athens that Pausanias saw in the second century AD had only been moved and rededicated there during the time of Augustus; in essence it was a Roman temple to the Augustan Mars Ultor.^[23] The Areopagus, the "mount of Ares" where Paul of Tarsus preached, is sited at some distance from the Acropolis; from archaic times it was a site of trials. Its connection with Ares, perhaps based on a false etymology, is purely etiological myth. A second temple has also been located at the archaeological site of Metropolis in what is now Western Turkey.



The Ares Borghese.

Attendants

Deimos, "Terror" or "Dread", and Phobos, "Fear", are his companions in war^[26] and also his children, borne by Aphrodite, according to Hesiod.^[27] The sister and companion of the violent Ares is Eris, the goddess of discord, or Enyo, the goddess of war, bloodshed, and violence. Enyalios, rather than another name for Ares, in at least one tradition was his son by Enyo.^[28]

Ares may also be accompanied by Kydoimos, the demon of the din of battle; the Makhai ("Battles"); thev "Hysminai" ("Acts of manslaughter"); Polemos, a minor spirit of war, or only an epithet of Ares, since it has no specific dominion; and Polemos's daughter, Alala, the goddess or personification of the Greek war-cry, whose name Ares uses as his own war-cry. Ares's sister Hebe, "Youth," also draws baths for him.

According to Pausanias, local inhabitants of Therapne, Sparta, recognized Thero "feral, savage" as a nurse of Ares.^[29]

Founding of Thebes

One of the roles of Ares that was sited in mainland Greece itself was in the founding myth of Thebes: Ares was the progenitor of the water-dragon slain by Cadmus, for the dragon's teeth were sown into the ground as if a crop and sprung up as the fully armored autochthonic Spartoi. To propitiate Ares, Cadmus took as a bride Harmonia, daughter of Ares' union with Aphrodite, thus harmonizing all strife and founding the city of Thebes.^[30]

Consorts and children

The union of Ares and Aphrodite created the gods Eros, Anteros, Phobos, Deimos, Harmonia, and Adrestia. While Eros and Anteros' godly stations favored their mother, Adrestia by far preferred to emulate her father, often accompanying him to war.

Ares, upon one occasion, incurred the anger of Poseidon by slaying his son Halirrhothius, who had raped Alcippe, another daughter of the war-god. For this deed, Poseidon summoned Ares to appear before the tribunal of the Olympic gods, which was held upon a hill in Athens. Ares was acquitted, and this event is supposed to have given rise to the name Areopagus (or Hill of Ares), which afterward became famous as a court of justice.^[31]



The Areopagus as viewed from the Acropolis.

There are accounts of a son of Ares, Cynus (Κύνκος) of Macedonia, who was so murderous that he tried to build a temple with the skulls and the bones of travellers. Heracles slaughtered this abominable monstrosity, engendering the wrath of Ares, whom the hero wounded.^[32]

List of Ares' consorts and children

Consorts	Children
1. Aphrodite	1. Eros
	2. Anteros
	3. Harmonia
	4. Phobos
	5. Deimos
	6. Adrasteia
2. Aerope	1. Aeropus
3. Aglauros	1. Alcippe
4. Althaea	1. Meleager (possibly)
5. Anchiroe	1. Sithon (possibly)
6. Astyoche, daughter of Actor	1. Ascalaphus
	2. Ialmenus
7. Atalanta	1. Parthenopaeus (possibly)
8. Caldene, daughter of Pisidus	1. Solymus (possibly)

9. Callirrhoe, daughter of Nestus	1. Biston
	2. Odomas
	3. Edonus
10. Critobule	1. Pangaeus ^[33]
11. Cyrene ^[34]	1. Diomedes of Thrace
	2. Crestone ^[35]
12. Demonice	1. Euenus
	2. Thestius
	3. Molus
	4. Pylus
13. Dormothea	1. Stymphelus ^[36]
14. Dotis / Chryse	1. Phlegyas
15. Eos	
16. Erinys of Telpusa (unnamed)	1. Dragon of Thebes (slain by Cadmus)
17. Harmonia	1. The Amazons
18. Leodoce (?) ^[37]	
19. Otrera	1. Hippolyta
	2. Antiope
	3. Melanippe
	4. Penthesilea
20. Parnassa / Aegina	1. Sinope (possibly) ^[38]
21. Phylonome	1. Lycastus
	2. Parrhasius
22. Protogeneia	1. Oxylus
23. Pyrene / Pelopia	1. Cycnus
24. Sete, sister of Rhesus	1. Bithys, eponym of the Bithyae, a Thracian tribe ^[39]
25. Sterope (Pleiad) / Harpinna, daughter of Asopus / Eurythoe the Danaid	1. Oenomaus
26. Persephone (wooed her unsuccessfully)	
27. Tanagra, daughter of Asopus	
28. Tereine, daughter of Strymon	1. Thrassa (mother of Polyphonte)
29. Theogone	1. Tmolus ^[40]
30. Triteia	1. Melanippus

31. mothers unknown	1. Alcon of Thrace ^[41]
	2. Chalyps, eponym of the Chalybes ^[42]
	3. Cheimarrhoos, possible father of Triptolemus by Polyhymnia ^[43]
	4. Dryas
	5. Lycus of Libya ^[44]
	6. Nisos (possibly)
	7. Portheus (Porthaon)
	8. Tereus

Hymns to Ares

Homeric Hymn 8 to Ares (trans. Evelyn-White) (Greek epic C7th to 4th B.C.)

"Ares, exceeding in strength, chariot-rider, golden-helmed, doughty in heart, shield-bearer, Saviour of cities, harnessed in bronze, strong of arm, unwearying, mighty with the spear, O defender of Olympos, father of warlike Nike (Victory), ally of Themis, stern governor of the rebellious, leader of the righteous men, sceptred King of manliness, who whirl your fiery sphere [the star Mars] among the planets in their sevenfold courses through the aither wherein your blazing steeds ever bear you above the third firmament of heaven; hear me, helper of men, giver of dauntless youth! Shed down a kindly ray from above upon my life, and strength of war, that I may be able to drive away bitter cowardice from my head and crush down the deceitful impulses of my soul. Restrain also the keen fury of my heart which provokes me to tread the ways of blood-curdling strife. Rather, O blessed one, give you me boldness to abide within the harmless laws of peace, avoiding strife and hatred and the violent fiends of death."

Orphic Hymn 65 to Ares (trans. Taylor) (Greek hymns C3rd B.C. to 2nd A.D.)

"To Ares, Fumigation from Frankincense. Magnanimous, unconquered, boisterous Ares, in darts rejoicing, and in bloody wars; fierce and untamed, whose mighty power can make the strongest walls from their foundations shake: mortal-destroying king, defiled with gore, pleased with war's dreadful and tumultuous roar. Thee human blood, and swords, and spears delight, and the dire ruin of mad savage fight. Stay furious contests, and avenging strife, whose works with woe embitter human life; to lovely Kyrpis [Aphrodite] and to Lyaaios [Dionysos] yield, for arms exchange the labours of the field; encourage peace, to gentle works inclined, and give abundance, with benignant mind."

Other accounts

In the tale sung by the bard in the hall of Alcinous,^[45] the Sun-god Helios once spied Ares and Aphrodite enjoying each other secretly in the hall of Hephaestus, and he promptly reported the incident to Aphrodite's Olympian consort. Hephaestus contrived to catch the couple in the act, and so he fashioned a finely-knitted and nearly invisible net with which to snare the illicit lovers. At the appropriate time, this net was sprung, and trapped Ares and Aphrodite locked in very private embrace.^[46]

But Hephaestus was not yet satisfied with his revenge — he invited the Olympian gods and goddesses to view the unfortunate pair. For the sake of modesty, the goddesses demurred, but the male gods went to witness the sight. Some commented on the beauty of Aphrodite, others remarked that they would eagerly trade places with Ares, but all who were present mocked the two. Once the couple were loosed, Ares, embarrassed, returned to his homeland, Thrace.^[46]

In a much later interpolated detail, Ares put the youth Alectryon by his door to warn them of Helios' arrival, as Helios would tell Hephaestus of Aphrodite's infidelity if the two were discovered, but Alectryon fell asleep. Helios discovered the two and alerted Hephaestus. Ares was furious and turned Alectryon into a rooster, which now never forgets to announce the arrival of the sun in the morning.



The Ludovisi Ares, Roman version of a Greek original ca. 320 BC, with 17th-century restorations by Bernini

Ares and the giants

In one archaic myth related only in the *Iliad* by the goddess Dione to her daughter Aphrodite, two chthonic giants, the Aloadae, named Otus and Ephialtes, threw Ares into chains and put him in a bronze urn, where he remained for thirteen months, a lunar year. "And that would have been the end of Ares and his appetite for war, if the beautiful Eriboea, the young giants' stepmother, had not told Hermes what they had done," she related.^[47] "In this one suspects a festival of licence which is unleashed in the thirteenth month."^[48]

Ares remained screaming and howling in the urn until Hermes rescued him and Artemis tricked the Aloadae into slaying each other. In Nonnus' *Dionysiaca*^[49] Ares also killed Ekhidnades, the giant son of Echidna and a great enemy of the gods; it is not clear whether the nameless Ekhidnades ("of Echidna's lineage") was entirely Nonnus' invention or not.

The Iliad

In the *Iliad*,^[50] Homer represented Ares as having no fixed allegiances, rewarding courage on both sides: he promised Athena and Hera that he would fight on the side of the Achaeans (*Iliad* V.830–834, XXI.410–414), but Aphrodite was able to persuade Ares to side with the Trojans. During the war, Diomedes fought with Hector and saw Ares fighting on the Trojans' side. Diomedes called for his soldiers to fall back slowly (V.590–605).

Athene, Ares's sister, saw his interference and asked Zeus, his father, for permission to drive Ares away from the battlefield, which Zeus granted (V.711–769). Hera and Athena encouraged Diomedes to attack Ares (V.780–834). Diomedes thrust with his spear at Ares, with Athena driving it home, and Ares' cries made Achaeans and Trojans alike tremble (V.855–864). Ares fled to Mt. Olympus, forcing the Trojans to fall back.

When Hera during a conversation with Zeus mentioned that Ares' son Ascalaphus was killed, Ares wanted to again join the fight on the side of the Achaeans disregarding Zeus' order that no Olympic god should enter the battle, but

Athena stopped him (XV.110–128). Later, when Zeus allowed the gods to fight in the war again (XX.20–29), Ares was the first to act, attacking Athena to avenge himself for his previous injury, but Athena managed to overpower him by striking Ares with a boulder (XXI.391–408).

Renaissance

In Renaissance and Neoclassical works of art, Ares' symbols are a spear and helmet, his animal is a dog, and his bird is the vulture. In literary works of these eras, Ares is replaced by the Roman Mars, a romantic emblem of manly valor rather than the cruel and blood-thirsty god of Greek mythology.

Popular culture

Ares figures in war-themed video games and in popular fictions. *Ares* is also the name of NASA's transport ship replacing the Space Shuttle, an extension of NASA's uses of *Saturn* for manned rockets, *Mercury* for a satellite program, and the Apollo program, rather than as any reflection of the intrinsic nature of the war god.

Notes

- [1] Hesiod, *Theogony* 921 (Loeb Classical Library numbering ([http://books.google.com/books?id=lnCXI9oFeroC&dq=Ares+intitle:theogony+inauthor:h Hesiod&q=+she,+mingling+in+love"+Ares#v=snippet&q=+she,+mingling+in+love](http://books.google.com/books?id=lnCXI9oFeroC&dq=Ares+intitle:theogony+inauthor:h Hesiod&q=+she,+mingling+in+love) Ares&f=false)); *Iliad*, 5.890–896. By contrast, Ares' Roman counterpart Mars was born from Juno alone, according to Ovid (*Fasti* 5.229–260).
- [2] Walter Burkert, *Greek Religion* (Blackwell, 1985, 2004 reprint, originally published 1977 in German), pp. 141; William Hansen, *Classical Mythology: A Guide to the Mythical World of the Greeks and Romans* (Oxford University Press, 2005), p. 113.
- [3] Burkert, *Greek Religion*, p. 169.
- [4] Burkert, *Greek Religion*, p.169.
- [5] *Iliad* 5.890–891.
- [6] Hansen, *Classical Mythology*, pp. 114–115.
- [7] Burkert, *Greek Religion*, p. 169.
- [8] Hansen, *Classical Mythology*, pp. 113–114; Burkert, *Greek Religion*, p. 169.
- [9] Hansen, *Classical Mythology*, pp. 113–114. See for instance Ares and the giants below.
- [10] In the *Iliad*, however, the wife of Hephaestus is Charis, "Grace," as noted by Burkert, *Greek Religion*, p. 168.
- [11] *Odyssey* 8.266–366; Hansen, *Classical Mythology*, pp. 113–114.
- [12] Online Etymology Dictionary (<http://www.etymonline.com/index.php?search=Ares&searchmode=none>); Are (<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.04.0073:entry=#1412>), Georg Autenrieth, *A Homeric Dictionary*, at Perseus; Are (<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.04.0057:entry=#14642>), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, at Perseus
- [13] Marnamai (<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.04.0057:entry=#65073>), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, at Perseus
- [14] Walter Burkert, *Greek Religion* (Harvard) 1985:pt III.2.12 p 169.
- [15] Palaeolexicon (<http://www.palaeolexicon.com/default.aspx?static=12&wid=346723>), Word study tool of ancient languages
- [16] *Iliad*, Book 5, lines 798–891, 895–898 in the translation of Richmond Lattimore.
- [17] *Iliad* 13.301; Ovid, *Ars Amatoria*, II.10.
- [18] Homer *Odyssey* viii. 361; for Ares/Mars and Thrace, see Ovid, *Ars Amatoria*, book ii.part xi.585, which tells the same tale: "Their captive bodies are, with difficulty, freed, at your plea, Neptune: Venus runs to Paphos: Mars heads for Thrace."; for Ares/Mars and Thrace, see also Statius, *Thebaid* vii. 42; Herodotus, iv. 59, 62.
- [19] Athens, NM 3851 quoted in Andrew Stewart, *One Hundred Greek Sculptors: Their Careers and Extant Works*, Introduction: I. "The Sources"
- [20] Apollod. *Fragm.* p.1056, Ed. Heyne
- [21] الاحتلال المقدوني للبحرين ص ١٢٨
- [22] *Argonautica* (ii.382ff and 1031ff; Hyginus, *Fabulae* 30.
- [23] Burkert, *Greek Religion*, p. 170.
- [24] "Here each company of youths sacrifices a puppy to Enyalios, holding that the most valiant of tame animals is an acceptable victim to the most valiant of the gods. I know of no other Greeks who are accustomed to sacrifice puppies except the people of Colophon; these too sacrifice a puppy, a black bitch, to the Wayside Goddess." Pausanias, 3.14.9.
- [25] "Opposite this temple [the temple of Hipposthenes] is an old image of Enyalios in fetters. The idea the Lacedaemonians express by this image is the same as the Athenians express by their Wingless Victory; the former think that Enyalios will never run away from them, being


- bound in the fetters, while the Athenians think that Victory, having no wings, will always remain where she is." Pausanias, 3.15.7.
- [26] *Iliad* 4.436f, and 13.299f Hesiodic *Shield of Heracles* 191, 460; *Quintus Smyrnaeus*, 10.51, etc.
- [27] Hesiod, *Theogony* 934f.
- [28] Eustathius on Homer 944
- [29] Pausanias, *Description of Greece*, 3. 19. 7 - 8
- [30] Burkert, *Greek Religion*, p.169.
- [31] Berens, E.M.: *Myths and Legends of Ancient Greece and Rome*, page 113. Project Gutenberg, 2007.
- [32] *Bibliotheca* 2. 5. 11 & 2. 7. 7
- [33] Pseudo-Plutarch, *On Rivers*, 3. 2
- [34] *Bibliotheca* 2. 5. 8
- [35] Tzetzes on Lycophron, 499: Thrace was said to have been called Crestone after her.
- [36] Pseudo-Plutarch, *On Rivers*, 19. 1
- [37] Hyginus, *Fabulae*, 159
- [38] Scholia on Apollonius Rhodius, *Argonautica*, 2. 946
- [39] Stephanus of Byzantium, s. v. *Bithyai*
- [40] Pseudo-Plutarch, *On Rivers*, 7. 5
- [41] Hyginus, *Fabulae*, 173
- [42] Scholia on Apollonius Rhodius, **Argonautica**, 2. 373
- [43] Scholia on Hesiod, *Works and Days*, 1, p. 28
- [44] Pseudo-Plutarch, *Greek and Roman Parallel Stories*, 23
- [45] *Odyssey* 8.300
- [46] "Odyssey, 8.295" (<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.01.0218;query=card=#71;layout=;loc=8.333>). .
"In Robert Fagles' translation ""...and the two lovers, free of the bonds that overwhelmed them so, sprang up and away at once, and the Wargod sped Thrace, while Love with her telltale laughter sped to Paphos..."."
- [47] *Iliad* 5.385–391.
- [48] Burkert (1985). *Greek Religion*. pp. 169.
- [49] Nonnus, *Dionysiaca* 18. 274 ff; Theoi.com, "Ekhidnades" (<http://www.theoi.com/Gigante/GiganteEkhidnades.html>).
- [50] References to Ares' appearance in the *Iliad* are collected and quoted at www.theoi.com: Ares Myths 2 (<http://www.theoi.com/Olympios/AresMyths2.html#Troy>)

External links

- Theoi Project, Ares (<http://www.theoi.com/Olympios/Ares.html>)—information on Ares from classical literature, Greek and Roman art.
- Facebook Archetype Page (http://www.facebook.com/TheArchetypeAres?sk=app_4949752878) Image Gallery and Popular Contemporary Mentions

Greek deities series
Primordial deities Titans Aquatic deities Chthonic deities
Twelve Olympians
Aphrodite Apollo Ares Artemis Athena Demeter Dionysus Hephaestus Hera Hermes Hestia Poseidon Zeus
Chthonic deities
Hades Persephone Gaia Demeter Hecate Iacchus Trophonius Triptolemus Erinyes

Hephaestus

Hephaestus	
 <p><i>Hephaestus at the Forge by Guillaume Coustou the Younger (Louvre)</i></p>	
God of Fire, Metalworking, Stone masonry, and the Art of Sculpture.	
Abode	Mount Olympus
Symbol	Hammer, Anvil, Tongs, and/or quail
Consort	Aphrodite, Aglaea
Parents	Hera and Zeus, or Hera alone
Siblings	Ares, Eileithyia, Enyo and Hebe
Children	Thalia, Eucleia, Eupheme, Philophrosyne, Palikoi, Kabeiroi, Kabeirides and Euthenia
Roman equivalent	Vulcan

Hephaestus (♄) /hɪˈfiːstəs/, /həˈfɛstəs/ or /hɪˈfɛstəs/; 8 spellings; Ancient Greek Ἥφαιστος *Hēphaistos*) was a Greek god whose Roman equivalent was Vulcan. He is the son of Zeus and Hera, the King and Queen of the Gods - or else, according to some accounts, of Hera alone. He was the god of technology, blacksmiths, craftsmen, artisans, sculptors, metals, metallurgy, fire and volcanoes.^[1]

Like other mythic smiths but unlike most other gods, Hephaestus was lame, which gave him a grotesque appearance in Greek eyes. He served as the blacksmith of the gods, and he was worshipped in the manufacturing and industrial centres of Greece, particularly in Athens. The center of his cult was in Lemnos.^[2] Hephaestus's symbols are a smith's hammer, an anvil and a pair of tongs.

Epithets

Hephaestus is given many epithets, some of which include:^[3]

- **Ἀμφιγύεις** “the lame one” (ἀμφιγύεις)
- **Κυλλοπόδιον** “the halting” (κυλλοποδίων)
- **Χαλκεύς** “coppersmith” (χαλκεύς)
- **Κλυτοτέχνης** “renowned artificer” (κλυτοτέχνης)
- **Πολύμητις** “shrewd, crafty” or “of many devices” (πολύμητις)
- **Aetnaeus**, owing to his workshop supposedly being located below Mount Aetna.^[4]

Mythology

The craft of Hephaestus

Hephaestus had his own palace on Olympus: it contained his workshop replete with an anvil and twenty bellows, which worked at his bidding. (Il. xviii. 370, &c.) Hephaestus crafted much of the magnificent equipment of the gods, and almost any finely-wrought metalwork imbued with powers that appears in Greek myth is said to have been forged by Hephaestus: Hermes' winged helmet and sandals, the Aegis breastplate, Aphrodite's famed girdle, Agamemnon's staff of office,^[5] Achilles' armor, Heracles' bronze clappers, Helios' chariot as well as his own due to his lameness, the shoulder of Pelops, Eros' bow and arrows. In later accounts, Hephaestus worked with the help of the chthonic Cyclopes, his assistants in the forge, Brontes, Steropes and Pyracmon among them.^[6] (Virg. Aen. viii. 416, &c.)

He also built automatons of metal to work for him. This included tripods that walked to and from Mount Olympus. He gave to blinded Orion his apprentice Cedalion as a guide. In one version of the myth, Prometheus stole the fire that he gave to man from Hephaestus's forge. Hephaestus also created the gift that the gods gave to man, the woman Pandora and her pithos. Being a skilled blacksmith, Hephaestus created all the thrones in the Palace of Olympus.^[7]

Parentage

In the mainstream tradition, clearly attested in Homer's *Odyssey* and perhaps also in the *Iliad* (and supported by Attic vase paintings), Hephaestus was born of the union of Zeus and Hera.^[8] In another tradition, attested by Hesiod, Hera bore Hephaestus alone.^[9] This clashes with the common story where Hephaestus split the head of Zeus, for Hephaestus is there represented as older than Athena.

Fall from Olympus

According to one version, Hera threw Hephaestus down from the heavens because he was "shrivelled of foot". He fell into the ocean and was brought up by Thetis (mother of Achilles) and the Oceanid Eurynome.^[10]

In another account, Hephaestus, attempting to rescue his mother from Zeus, was flung down by Zeus. He fell for an entire day and landed on the island of Lemnos, where he was cared for and taught to be a master craftsman by the Sintians, an ancient tribe native to that island.^[11] (Hom. Il. i. 590, &c. Val. Flacc. ii. 8.5; Apollod. i. 3. § 5, who, however, confounds the two occasions on which Hephaestus was thrown from Olympus.) Later writers describe his lameness as the consequence of his second fall, while Homer makes him lame and weak from his birth.



Vulcan (Roman counterpart of Hephaestus) by Peter Paul Rubens.

Return to Olympus

Hephaestus was the only Olympian said to have returned to Olympus after being exiled.

In an archaic story,^[12] Hephaestus gained revenge against Hera for rejecting him by making her a magical golden throne, which, when she sat on it, did not allow her to leave it.^[13] The other gods begged Hephaestus to return to Olympus to let her go, but he refused, saying "I have no mother".^[14]

At last Dionysus, sent to fetch him, shared his wine, intoxicating the smith, and took him back to Olympus on the back of a mule accompanied by revelers, a scene that sometimes appears on painted pottery of Attica and in Corinth,^[15] as well. In the painted scenes the padded dancers and phallic figures of the Dionysan throng leading the mule show that the procession was a part of the dithyrambic celebrations that were the forerunners, in Athens, of the satyr plays of the fifth century.^[16]

The theme of the *return of Hephaestus*, popular among the Attic vase-painters whose wares were favored among the Etruscans, may have carried this theme to Etruria.^[17] As vase-painters portrayed the procession, Hephaestus was mounted on a mule or a horse, accompanied by Dionysus, who held the bridle and carried Hephaestus' tools, which include a double-headed axe.

The traveller Pausanias reported seeing a painting in the temple of Dionysus in Athens, which had been built in the 5th century but may have been decorated at any time before the 2nd century CE, when Pausanias saw it:

"There are paintings here – Dionysus bringing Hephaestus up to heaven. One of the Greek legends is that Hephaestus, when he was born, was thrown down by Hera. In revenge he sent as a gift a golden chair with invisible fetters. When Hera sat down she was held fast, and Hephaestus refused to listen to any other of the gods save Dionysus – in him he reposed the fullest trust – and after making him drunk Dionysus brought him to heaven."^[18]

Consorts and children

According to most versions, Hephaestus's consort is Aphrodite, who cheats on him with a number of gods and mortals, including the god Ares. However, in Homer's *Iliad*, the consort of Hephaestus is a lesser Aphrodite, Charis "the grace" or Aglaia "the glorious", the youngest of the Graces, as Hesiod calls her.^[19]

There is a Temple of Hephaestus in Athens, the *Hephaesteum* (miscalled the "Theseum"), located near the agora, or marketplace. An Athenian founding myth tells that the city's patron goddess, Athena, refused a union with Hephaestus because of his unsightly appearance and crippled nature, and that when he became angry and forceful with her, she disappeared from the bed. His ejaculate fell on the earth, impregnating Gaia, who subsequently gave birth to Erichthonius of Athens;^[20] then the surrogate mother gave the child to Athena to foster, guarded by a serpent.

On the island of Lemnos, his consort was the sea nymph Cabeiro, by whom he was the father of two metalworking gods named the Cabeiri.

In Sicily, his consort was the nymph Aetna, and his sons two gods of Sicilian geysers called Palici. With Thalia, Hephaestus was sometimes considered the father of the Palici.

Hephaestus fathered several children with mortals and immortals alike. One of those children was the robber Periphetes.



The western face of the Doric temple of Hephaestus, Agora of Athens.

This is the full list of his consorts and children according to the various accounts:

1. Aphrodite
2. Aglaea
 1. Eucleia
 2. Euthenia
 3. Eupheme
 4. Philoprosyne
3. Aetna
 1. The Palici
4. Cabeiro
 1. The Cabeiri
5. Gaia
 1. Erichthonius
6. Anticleia
 1. Periphetes
7. by unknown mothers
 1. Ardalus
 2. Cercyon (possibly)
 3. Olenus
 4. Palaemonius, Argonaut
 5. Philottus
 6. Pylus
 7. Spinter

In addition, the Romans claim their equivalent god, Vulcan, to have produced the following children:

1. Cacus
2. Caeculus

Hephaestus and Aphrodite

Hephaestus, being the most unfaltering of the gods, was given Aphrodite's hand in marriage by Zeus in order to prevent conflict over her between the other gods.

Hephaestus and Aphrodite had an arranged marriage and Aphrodite, disliking the idea of being married to unsightly Hephaestus, began an affair with Ares, the god of war. Eventually, Hephaestus found out about Aphrodite's promiscuity from Helios, the all-seeing Sun, and planned a trap for them during one of their trysts. While Aphrodite and Ares lay together in bed, Hephaestus ensnared them in an unbreakable chain-link net so small as to be invisible and dragged them to Mount Olympus to shame them in front of the other gods for retribution.

However, the gods laughed at the sight of these naked lovers and Poseidon persuaded Hephaestus to free them in return for a guarantee that Ares would pay the adulterer's fine. Hephaestus states in *the Odyssey* that he would return Aphrodite to her father and demand back his bride price: this is the one episode that links them.

The Thebans told that the union of Ares and Aphrodite produced Harmonia, as lovely as a second Aphrodite. But of the union of Hephaestus with Aphrodite, there was no issue, unless Virgil was serious when he said that Eros was their child.^[21] Later authors might explain this statement when they say the love-god was sired by Ares but passed off to Hephaestus as his own son.

Hephaestus was somehow connected with the archaic, pre-Greek Phrygian and Thracian mystery cult of the Kabeiroi, who were also called the *Hephaistoi*, "the Hephaestus-men," in Lemnos. One of the three Lemnian tribes

also called themselves Hephaestion and claimed direct descent from the god.

Hephaestus and Athena

Hephaestus is to the male gods as Athena is to the females, for he gives skill to mortal artists and was believed to have taught men the arts alongside Athena. (Od. vi. 233, xxiii. 160. Hymn. in Vulc. 2. &c.) He was nevertheless believed to be far inferior to the sublime character of Athena. At Athens they had temples and festivals in common. (See Dict of Ant. s. v. Hêphaisteia, Chalkeia.) Both were believed to have great healing powers, and Lemnian earth (terra Lemnia) from the spot on which Hephaestus had fallen was believed to cure madness, the bites of snakes, and haemorrhage, and priests of Hephaestus knew how to cure wounds inflicted by snakes. (Philostr. Heroic. v. 2; Eustath. ad Hom. p. 330; Dict. Cret. ii. 14.)

He was represented in the temple of Athena Chalcoecus (Athena of the Bronze House^[22]) at Sparta, in the act of delivering his mother (Paus. iii. 17. § 3); on the chest of Cypselus, giving Achilles's armour to Thetis (v. 19. § 2); and at Athens there was the famous statue of Hephaestus by Alcamenes, in which his lameness was only subtly portrayed. (Cic. de Nat. Deor. i. 30; Val. Max. viii. 11. § 3.) The Greeks frequently placed small dwarf-like statues of Hephaestus near their hearths, and these figures are the oldest of all his representations. (Herod. iii. 37; Aristoph. Av. 436; Callim. Hymn. in Dian. 60.) During the best period of Grecian art he was represented as a vigorous man with a beard, and is characterised by his hammer or some other crafting tool, his oval cap, and the Chiton (costume).

Volcano god

Hephaestus was identified by Greek colonists in southern Italy with the volcano gods Adranus (of Mount Etna) and Vulcanus of the Lipari islands. His forge was moved to the Lipari by the poets. The first-century sage Apollonius of Tyana is said to have observed, "there are many other mountains all over the earth that are on fire, and yet we should never be done with it if we assigned to them giants and gods like Hephaestus".^[23]

Miscellania

In the Trojan war he sided with the Greeks, but he was also worshipped by the Trojans and saved one of their men from being killed by Diomedes. (Il. v. 9, &c.)

His favourite place in the mortal world was the island of Lemnos, where he liked to dwell among the Sintians (Od. viii. 283, &c., Il. i. 593; Ov Fast. viii. 82), but he also frequented other volcanic islands such as Lipara, Hiera, Imbros and Sicily, which are called his abodes or workshops. (Apollon. Rhod. iii. 41; Callim. Hymn. in Dian. 47; Serv. ad Aen. viii. 416; Strab. p. 275; Plin. H. N. iii. 9; Val. Flacc. ii. 96.)

The epithets and surnames by which Hephaestus is designated by the poets generally allude to his skill in the plastic arts or to his figure and his lameness.

The Greeks frequently placed small dwarf-like statues of Hephaestus near their hearths, and these figures are the oldest of all his representations. (Herod. iii. 37; Aristoph. Av. 436; Callim. Hymn. in Dian. 60.)

Hephaestus was sometimes portrayed as a vigorous man with a beard, and was characterised by his hammer or some other crafting tool, his oval cap, and the Chiton (costume).

Symbolism

Hephaestus was reported in myth as *cholōs*, "lame", and *ēpedanos*, "halting".^[24] He was depicted with crippled feet, and misshapen, either from birth or as a result of his fall from Olympus. In vase-paintings, Hephaestus is usually shown lame and bent over his anvil, hard at work on a metal creation, his feet sometimes back-to-front: *Hephaistos amphigyēis*. He walked with the aid of a stick. The Argonaut Palaimonius, "son of Hephaestus" (i.e. a bronze-smith) was also lame.^[25]

Other "sons of Hephaestus" were the Cabeiri on the island of Samothrace; they were identified with the crab (*karkinos*) by the lexicographer Hesychius, and the adjective *karkinopous* ("crab-footed") signified "lame", according to Detienne and Vernant.^[26] The Cabeiri were seen as lame too.

In some myths, Hephaestus built himself a "wheeled chair" or chariot with which to move around, thus helping him overcome his lameness while showing the other gods his skill.^[27] In Homer's *Iliad* it is said that Hephaestus built some bronze human machines to help him get around.

Hephaestus's ugly appearance and lameness is taken by some to represent arsenicosis, an effect of low levels of arsenic exposure that would result in lameness and skin cancers. In place of less easily available tin, arsenic was added to copper in the Bronze Age to harden it; like the hatters, crazed by their exposure to mercury, who inspired Lewis Carroll's famous character of the Mad Hatter, most smiths of the Bronze Age would have suffered from chronic poisoning as a result of their livelihood. Consequently, the mythic image of the lame smith is widespread.^[28]

Comparative mythology

Parallels in other mythological systems for Hephaestus's symbolism include the following:

- In Ugarit, the craftsman-god Kothar Hasis is identified from afar by his distinctive walk, possibly suggesting that he limps.^[29]
- In Egypt, Herodotus was given to understand, the craftsman-god Ptah was a dwarf.^[30]
- In Norse mythology there was the lame bronzeworker Weyland the Smith.

Minor planet

The minor planet 2212 Hephaistos discovered in 1978 by Soviet astronomer Lyudmila Chernykh is named in his honor.^[31]

Notes

- [1] Walter Burkert, *Greek Religion* 1985: III.2.ii; see coverage of Lemnos-based traditions and legends at Mythic Lemnos
- [2] Walter Burkert, *Greek Religion* 1985: III.2.ii; see coverage of Lemnos-based traditions and legends at Mythic Lemnos
- [3] Autenrieth, Georg (1891). *A Homeric Dictionary for Schools and Colleges*. United States of America: Harper and Brothers.
- [4] Aelian, *Hist. An.* xi. 3, referenced under Aetnaeus (<http://quod.lib.umich.edu/m/moa/ac13129.0001.001/69?page=root;size=100;view=image>) in William Smith's Dictionary of Greek and Roman Biography and Mythology
- [5] its provenance recounted in *Iliad* II
- [6] Graves, Robert (1960). "The Palace of Olympus". *Greek Gods and Heroes*. United States of America: Dell Laurel-Leaf. pp. 150.
- [7] Graves, Robert (1960). "The Palace of Olympus". *Greek Gods and Heroes*. United States of America: Dell Laurel-Leaf. pp. 150.
- [8] In Homer, *Odyssey* viii. 312 Hephaestus addresses "Father Zeus"; cf. Homer, *Iliad* i. 578 (some scholars, such as Gantz, note that Hephaestus' reference to Zeus as 'father' here may be a general title), xiv. 338, xviii. 396, xxi. 332. See also Cicero, *De Natura Deorum* 3.22.
- [9] Hesiod, *Theogony* 924ff. In Hesiod's Zeus-centered cosmology, Hera gave birth to Hephaestus in order to get back at Zeus for his asexual birthing of Athena. Several late texts also attest this, e.g. *Bibliothèque* i. 3.5 (consciously contradicting Homer); Hyginus, Preface to *Fabulae*. However, Attic vase-painters illustrated the mainstream tradition that Hephaestus was present at the birth of Athena, seen to be wielding the axe with which he had split Zeus' head to free her.
- [10] *Homeric Hymn to Apollo* 316–321 (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0138:hymn=3:card=305>); Homer, *Iliad* 395–405 (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0134:book=18:card=388>).
- [11] Homer, *Iliad* 1.590–594 (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0134:book=1:card=568>)
- [12] Features within the narrative suggest its archaic nature to Kerenyi and others; the fullest literary account, however, is a late one, in the Roman rhetorician Libanios, according to Guy Hedreen, "The Return of Hephaistos, Dionysiac Processional Ritual and the Creation of a Visual Narrative" *The Journal of Hellenic Studies* **124** (2004:38–64) p. 38 and note.
- [13] A section "The Binding of Hera" is devoted to this archaic theme in Karl Kerényi, *The Gods of the Greeks* (1951, pp 156–58) who refers to this "ancient story", which is one of the "tales of guileful deeds performed by cunning gods, mostly at a time when they had not joined the family on Olympus".
- [14] Kerényi 1951:157.
- [15] Axel Seeberg, "Hephaistos Rides Again" *The Journal of Hellenic Studies* **85** (1965), pp. 102–109, describes and illustrates four pieces of Corinthian painted pottery with the theme; a black red-figure calpis in the collection of Marsden J. Perry was painted with the return of


- Hephaestus (L. G. Eldridge, "An Unpublished Calpis", *American Journal of Archaeology* 21.1 (January - March 1917:38-54).
- [16] The significance of the subject for the pre-history of Greek drama is argued by T.B.L. Webster, "Some thoughts on the pre-history of Greek drama", *Bulletin of the Institute of Classical Studies* 5 ((1958) pp 43ff; more recently, see Guy Hedreen 2004:38-64.
- [17] The return of Hephaestus was painted on the Etruscan tomb at the "Grotta Campana" near Veii (identified by Petersen, *Über die älteste etruskische Wandmalerei* (Rome, 1902) pp 149ff; the "well-known subject" was doubted in this instance by A. M. Harmon, "The Paintings of the Grotta Campana", *American Journal of Archaeology* 16.1 (January - March 1912):1-10);
- [18] Pausanias, 1.20.3.
- [19] Hesiod, *Theogony* 945
- [20] Hyginus made an imaginative etymology for *Erichthonius*, of strife (*Eris*) between Athena and Hephaestus and the Earth-child (*chthonios*).
- [21] *Aeneid* i.664
- [22] The Museum of Goddess Athena, Sanctuary of Athena Chalkiokos at Sparta (<http://www.goddess-athena.org/Museum/Temples/Sparta/index.htm>)
- [23] *Life of Apollonius of Tyana*, book v.16.
- [24] *Odyssey* 8.308 (<http://www.perseus.tufts.edu/hopper/text?doc=Hom.+Od.+8.308>); *Iliad* 18.397 (<http://www.perseus.tufts.edu/hopper/text?doc=Hom.+Il.+18.397>), etc.
- [25] Apollonius of Rhodes, *Argonautica* i.204.
- [26] Detienne, Marcel; Vernant, Jean-Pierre (1978). *Cunning Intelligence in Greek Culture and Society*. Atlantic Highlands, NJ: Humanities Press. pp. 269–272. ISBN 0-391-00740-8. Cited by Silver, Morris (1992). *Taking Ancient Mythology Economically*. New York: Brill. p. 35 note 5. ISBN 90-04-09706-6.
- [27] Dolmage, Jay (2006). "'Breathe Upon Us an Even Flame': Hephaestus, History, and the Body of Rhetoric". *Rhetoric Review* 25 (2): 119–140 [p. 120]. doi:10.1207/s15327981rr2502_1.
- [28] Saggs, H. W. F. (1989). *Civilization Before Greece and Rome*. New Haven: Yale University Press. pp. 200–201. ISBN 0-300-04440-2.
- [29] Baruch Margalit, *Aqhat Epic* 1989:289.
- [30] Herodotus, iii.36.
- [31] Schmadel, Lutz D. (2003). *Dictionary of Minor Planet Names* (<http://books.google.com/books?q=2212+Hephaistos+SB+1978+5849>) (5th ed.). New York: Springer Verlag. pp. 180. ISBN 3-540-00238-3. .

External links

- Theoi Project, Hephaestus (<http://www.theoi.com/Olympios/Hephaistos.html>) in classical literature and art
- Greek Mythology Link, Hephaestus (<http://www.maicar.com/GML/Hephaestus.html>) summary of the myths of Hephaestus

Females

Hera

Hera	
	
The <i>Campana Hera</i> , a Roman copy of a Hellenistic original, from the Louvre	
Queen of the Gods Goddess of Marriage, Women and Birth	
Abode	Mount Olympus
Symbol	Pomegranate, Peacock feather, Diadem
Consort	Zeus
Parents	Cronus and Rhea
Siblings	Poseidon, Hades, Demeter, Hestia, Zeus, Chiron
Children	Ares, Enyo, Hebe, Eileithyia, Hephaestus and Eris
Roman equivalent	Juno

Hera (♀) /'hɛrə/; Greek Ἥρα, *Hēra*, equivalently Ἥρη, *Hērē*, in Ionic and Homer) was the wife and one of three sisters of Zeus in the Olympian pantheon of Greek mythology and religion. Her chief function was as the goddess of women and marriage. Her counterpart in the religion of ancient Rome was Juno. The cow and the peacock were sacred to her. Hera's mother was Rhea and her father Cronus.

Portrayed as majestic and solemn, often enthroned, and crowned with the *polos* (a high cylindrical crown worn by several of the Great Goddesses), Hera may bear a pomegranate in her hand, emblem of fertile blood and death and a substitute for the narcotic capsule of the opium poppy.^[1] A scholar of Greek mythology Walter Burkert writes in *Greek Religion*, "Nevertheless, there are memories of an earlier aniconic representation, as a pillar in Argos and as a plank in Samos."^[2]

Hera was known for her jealous and vengeful nature, most notably against Zeus's lovers and offspring, but also against mortals who crossed her, such as Pelias. Paris offended her by choosing Aphrodite as the most beautiful goddess, earning Hera's hatred.

Etymology

The name of Hera, the queen of the gods, admits a variety of mutually exclusive etymologies; one possibility is to connect it with *hōra* (ῥα), season, and to interpret it as ripe for marriage. So begins the section on Hera in Walter Burkert's *Greek Religion*.^[3] In a note, he records other scholars' arguments "for the meaning Mistress as a feminine to *Heros*, Master." John Chadwick, a decipherer of Linear B, remarks ""her name may be connected with *hērōs*, ἥρως, 'hero', but that is no help, since it too is etymologically obscure."^[4] A.J. van Windekens,^[5] offers "young cow, heifer", which is consonant with Hera's common epithet βοῶπις (*boōpis*, cow-eyed). *E-ra* appears in Mycenaean Linear B tablets.

The cult of Hera

Hera may have been the first to whom the Greeks dedicated an enclosed roofed temple sanctuary, at Samos about 800 BC. It was replaced later by the Heraion, one of the largest Greek temples anywhere (Greek altars were in front of the temples, under the open sky). There were many temples built on this site so evidence is somewhat confusing and archaeological dates are uncertain.

We know that the temple created by the Rhoecus sculptors and architects was destroyed between 570- 60 BC. This was replaced by the Polycratean temple 540-530 BC. In one of these temples we see a forest of 155 columns. There is also no evidence of tiles on this temple suggesting either the temple was never finished or that the temple was open to the sky.

Earlier sanctuaries, whose dedication to Hera is less secure, were of the Mycenaean type called "house sanctuaries".^[6] Samos excavations have revealed

votive offerings, many of them late 8th and 7th centuries BC, which show that Hera at Samos was not merely a local Greek goddess of the Aegean: the museum there contains figures of gods and suppliants and other votive offerings from Armenia, Babylon, Iran, Assyria, Egypt, testimony to the reputation which this sanctuary of Hera enjoyed and to the large influx of pilgrims. Compared to this mighty goddess, who also possessed the earliest temple at Olympia and two of the great fifth and sixth century temples of Paestum, the termagant of Homer and the myths is an "almost...comic figure" according to Burkert.^[7]



Jupiter and Juno by Annibale Carracci.

Though greatest and earliest free-standing temple to Hera was the Heraion of Samos, in the Greek mainland Hera was especially worshipped as "Argive Hera" (*Hera Argeia*) at her sanctuary that stood between the former Mycenaean city-states of Argos and Mycenae,^[8] where the festivals in her honor called *Heraia* were celebrated. "The three cities I love best," the ox-eyed Queen of Heaven declares (*Iliad*, book iv) "are Argos, Sparta and Mycenae of the broad streets." There were also temples to Hera in Olympia, Corinth, Tiryns, Perachora and the sacred island of Delos. In Magna Graecia, two Doric temples to Hera were constructed at Paestum, about 550 BC and about 450 BC. One of them, long called the *Temple of Poseidon* was identified in the 1950s as a second temple there of Hera.^[9]



The Temple of Hera at Agrigento, Magna Graecia.

In Euboea the festival of the Great Daedala, sacred to Hera, was celebrated on a sixty-year cycle.

Hera's importance in the early archaic period is attested by the large building projects undertaken in her honor. The temples of Hera in the two main centers of her cult, the Heraion of Samos and the Heraion of Argos in the Argolid, were the very earliest monumental Greek temples constructed, in the 8th century BC.

Hera's early importance

Both Hera and Demeter had many characteristic attributes of the former Great Goddess.^[10] The Minoan goddess represented in seals and other remains, whom Greeks called *Potnia Thēron* 'Mistress of Animals', many of whose attributes were later also absorbed by Artemis, seems to have been a mother goddess type, for in some representations she suckles the animals that she holds. Sometimes this devolved role is as clear as a simple substitution can make it.

According to the Homeric Hymn III to Delian Apollo, Hera detained Eileithyia to already prevent Leto from going into labor with Artemis and Apollo, since the father was Zeus. The other goddesses present at the birthing on Delos sent Iris to bring her. As she stepped upon the island, the divine birth began. In the myth of the birth of Heracles, it is Hera herself who sits at the door instead, delaying the birth of Heracles until her protégé, Eurystheus, had been born first.

The Homeric Hymn to Pythian Apollo makes the monster Typhaon the offspring of archaic Hera in her Minoan form, produced out of herself, like a monstrous version of Hephaestus, and whelped in a cave in Cilicia.^[11] She gave the creature to Gaia to raise.

In the Temple of Hera at Olympia, Hera's seated cult figure was older than the warrior figure of Zeus that accompanied it. Homer expressed her relationship with Zeus delicately in the *Iliad*, in which she declares to Zeus, "I am Cronus' eldest daughter, and am honourable not on this ground only, but also because I am your wife, and you are king of the gods."^[12] Though Zeus is often called *Zeus Heraios* 'Zeus, (consort) of Hera', Homer's treatment of Hera is less than respectful, and in late anecdotal versions of the myths (see below) she appeared to spend most of her time plotting revenge on the nymphs seduced by her Consort, for Hera upheld all the old right rules of Hellene society and sorority.

Matriarchy

There has been considerable scholarship, reaching back to Johann Jakob Bachofen in the mid-nineteenth century,^[13] about the possibility that Hera, whose early importance in Greek religion is firmly established, was originally the goddess of a matriarchal people, presumably inhabiting Greece before the Hellenes. In this view, her activity as goddess of marriage established the patriarchal bond of her own subordination: her resistance to the conquests of Zeus is rendered as Hera's "jealousy", the main theme of literary anecdotes that undercut her ancient cult.^[14]

However, it remains a controversial claim that primitive matriarchy existed in Greece or elsewhere.^[15]

The young Hera

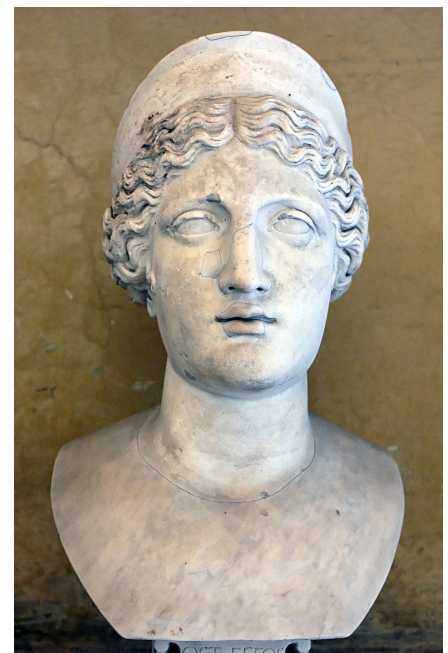
Hera was most known as the matron goddess, *Hera Teleia*; but she presided over weddings as well. In myth and cult, fragmentary references and archaic practices remain of the sacred marriage of Hera and Zeus,^[16] and at Plataea, there was a sculpture of Hera seated as a bride by Callimachus, as well as the matronly standing Hera.^[17]

Hera was also worshipped as a virgin: there was a tradition in Stymphalia in Arcadia that there had been a triple shrine to Hera the Girl (Παις [Pais]), the Adult Woman (Τελεία [Teleia]), and the Separated (Χήρη [Chérē] 'Widowed' or 'Divorced').^[18] In the region around Argos, the temple of Hera in Hermione near Argos was to Hera the Virgin.^[19] At the spring of Kanathos, close to Nauplia, Hera renewed her virginity annually, in rites that were not to be spoken of (*arrheton*).^[20]

Emblems of the presence of Hera

In Hellenistic imagery, Hera's chariot was pulled by peacocks, birds not known to Greeks before the conquests of Alexander. Alexander's tutor, Aristotle, refers to it as "the Persian bird." The peacock motif was revived in the Renaissance iconography that unified Hera and Juno, and which European painters focused on.^[21] A bird that had been associated with Hera on an archaic level, where most of the Aegean goddesses were associated with "their" bird, was the cuckoo, which appears in mythic fragments concerning the first wooing of a virginal Hera by Zeus.

Her archaic association was primarily with cattle, as a Cow Goddess, who was especially venerated in "cattle-rich" Euboea. On Cyprus, very early archaeological sites contain bull skulls that have been adapted for use as masks (see Bull (mythology)). Her familiar Homeric epithet *Boôpis*, is always translated "cow-eyed", for, like the Greeks of Classical times, its other natural translation "cow-faced" or at least "of cow aspect" is rejected. A cow-headed Hera, like a Minotaur would be at odds with the maternal image of the later classical period. In this respect, Hera bears some resemblance to the Ancient Egyptian deity Hathor, a maternal goddess associated with cattle.



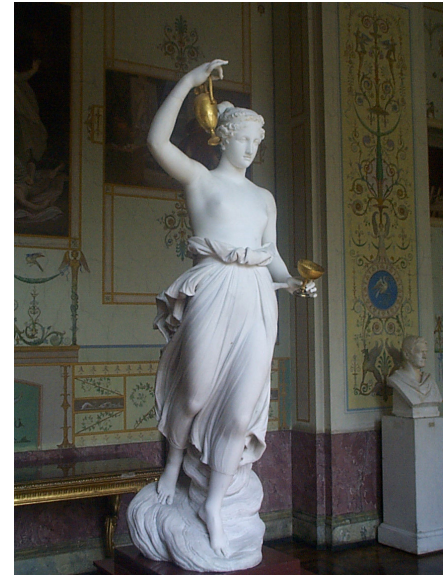
Roman copy of a Greek 5th century Hera of the "Barberini Hera" type, from the Museo Chiaramonti

The pomegranate, an ancient emblem of the Great Goddess, remained an emblem of Hera: many of the votive pomegranates and poppy capsules recovered at Samos are made of ivory, which survived burial better than the wooden ones that must have been more common. Like all goddesses, images of Hera might show her wearing a diadem and a veil.

Epithets

Hera bore several epithets in the mythological tradition, including:

- Αἰγοφάγος (*Aigophágos*) 'Goat-Eater' (among the Lacedaemonians^[22])
- Ἀκραῖα (*Akráia*) '(She) of the Heights'^[23]
- Ἀμμωνία (*Ammonia*)
- Ἀργεῖα (*Argéia*) '(She) of Argos'
- Βασίλεια (*Basíleia*) 'Queen'
- Βουναία (*Bounáia*) '(She) of the Mound' (in Corinth^{[24][25]})
- Βοῶπις (*Boópolis*) 'Cow-Eyed'^[26] or 'Cow-Faced'
- Λευκώλενος (*Leukólenos*) 'White-Armed'^[26]
- Παῖς (*Pais*) 'Child' (in her role as virgin)
- Παρθένος (*Parthénos*) 'Virgin'
- Τελεία (*Teléia*) (as goddess of marriage)
- Χήρη (*Chérē*) 'Widowed'



Hebe Goddess of youth, daughter of Zeus and Hera. Sculpted 1800-1805 by Antonio Canova.

Hera, her children and the affairs of Zeus

Hera presides over the right arrangements of the marriage and is the archetype of the union in the marriage bed, but she is not notable as a mother. The legitimate offspring of her union with Zeus are Ares (the god of war), Hebe (the goddess of youth), Eris (the goddess of discord) and Eileithyia (goddess of childbirth). Enyo, a war goddess responsible with the destruction of cities and attendant of Ares, is also mentioned as a daughter of Zeus and Hera, though Homer equates her with Eris. Hera was jealous of Zeus' giving birth to Athena without recourse to her (actually with Metis), so she gave birth to Hephaestus without him. Hera was then disgusted with Hephaestus' ugliness and threw him from Mount Olympus. In an alternate version, Hera alone produced Hebe after being impregnated by a head of lettuce^[27] or by beating her hand on the Earth, a solemnizing action for the Greeks.

Hephaestus gained revenge against Hera for rejecting him by making her a magical throne which, when she sat on, did not allow her to leave. The other gods begged Hephaestus to return to Olympus to let her go, but he repeatedly refused. Dionysus got him drunk and took him back to Olympus on the back of a mule. Hephaestus released Hera after being given Aphrodite as his wife.^[28]

Hera, the enemy of Heracles

Hera was the stepmother and enemy of Heracles, who was named "Hera-famous"^[29] in her honor; Heracles is the hero who, more than even Perseus, Cadmus or Theseus, introduced the Olympian ways in Greece.^[30] When Alcmena was pregnant with Heracles, Hera tried to prevent the birth from occurring by tying Alcmena's legs in knots. She was foiled by Galanthis, her servant, who told Hera that she had already delivered the baby. Hera punished Galanthis by turning her into an animal.

While Heracles was still an infant, Hera sent two serpents to kill him as he lay in his cot. Heracles throttled a single snake in each hand and was found by his nurse playing with their limp bodies as if they were a child's toys. The anecdote^[31] is built upon a representation of the hero gripping a serpent in each hand, precisely as the familiar Minoan snake-handling goddesses had once done. "The picture of a divine child between two serpents may have been long familiar to the Thebans, who worshiped the Cabeiri, although not represented as a first exploit of a hero".^[32]

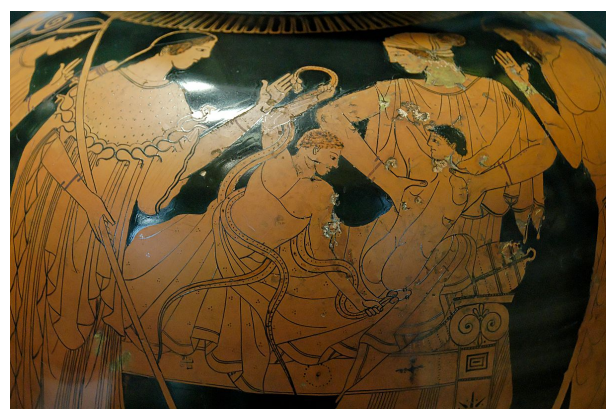
Later she stirred up the Amazons against him when he was on one of his quests.

One account^[33] of the origin of the Milky Way is that Zeus had tricked Hera into nursing the infant Heracles: discovering who he was, she pulled him from her breast, and a spurt of her milk formed the smear across the sky that can be seen to this day. Unlike any Greeks, the Etruscans instead pictured a full-grown bearded Heracles at Hera's breast: this may refer to his adoption by her when he became an Immortal. He had previously wounded her severely in the breast.

Hera assigned Heracles to labor for King Eurystheus at Mycenae. She attempted to make almost each of Heracles' twelve labors more difficult.

When he fought the Lernaean Hydra, she sent a crab to bite at his feet in the hopes of distracting him. When Heracles took the cattle of Geryon, he shot Hera in the right breast with a triple-barbed arrow: the wound was incurable and left her in constant pain, as Dione tells Aphrodite in the *Iliad*, Book V. Afterwards, Hera sent a gadfly to bite the cattle, irritate them and scatter them. Hera then sent a flood which raised the water level of a river so much that Heracles could not ford the river with the cattle. He piled stones into the river to make the water shallower. When he finally reached the court of Eurystheus, the cattle were sacrificed to Hera.

Eurystheus also wanted to sacrifice the Cretan Bull to Hera. She refused the sacrifice because it reflected glory on Heracles. The bull was released and wandered to Marathon, becoming known as the Marathonian Bull.



Herakles strangling the snakes sent by Hera, Attic red-figured stamnos, ca. 480–470 BC. From Vulci, Etruria.



The Origin of the Milky Way by Jacopo Tintoretto.

Some myths state that in the end, Hera befriended Heracles for saving her from Porphyryon, a giant who tried to rape her during the Gigantomachy, and that she even gave her daughter Hebe as his bride. Whatever myth-making served to account for an archaic representation of Heracles as "Hera's man" it was thought suitable for the builders of the Heraion at Paestum to depict the exploits of Heracles in bas-reliefs.^[34]

Echo

According to the urbane retelling of myth in Ovid's *Metamorphoses*,^[35] for a long time, a nymph named Echo had the job of distracting Hera from Zeus' affairs by leading her away and flattering her. When Hera discovered the deception, she cursed Echo to only repeat the words of others (hence our modern word "echo").

Leto and Artemis/Apollo

When Hera discovered that Leto was pregnant and that Zeus was the father, she banned Leto from giving birth on terra-firma, or the mainland, or any island at sea. Poseidon gave pity to Leto and guided her to the floating island of Delos, which was neither mainland nor a real island and Leto was able to give birth to her children on the island. As a gesture of gratitude, Delos was secured with four pillars. The island later became sacred to Apollo. Alternatively, Hera kidnapped Eileithyia, the goddess of childbirth, to prevent Leto from going into labor. The other gods bribed Hera with a beautiful necklace nobody could resist and then finally gave in.^[36]

Either way, Artemis was born first and then assisted with the birth of Apollo. Some versions say Artemis helped her mother give birth to Apollo for nine days. Another variation states that Artemis was born one day before Apollo, on the island of Ortygia and that she helped Leto cross the sea to Delos the next day to give birth to Apollo.^[37]

Semele and Dionysus

When Hera learned that Semele, daughter of Cadmus King of Thebes, was pregnant by Zeus, she disguised herself as Semele's nurse and persuaded the princess to insist that Zeus show himself to her in his true form. When he was compelled to do so, his thunder and lightning blasted her. Zeus took the child and completed its gestation sewn into his own thigh. Another variation is when Hera persuades Semele to force Zeus to show himself in his real form. Unfortunately, he must do what the princess wants, having sworn by Styx.^[38]

In another version, Dionysus was originally the son of Zeus by either Demeter or Persephone. Hera sent her Titans to rip the baby apart, from which he was called Zagreus ("Torn in Pieces"). Zeus rescued the heart and gave it to Semele to impregnate her; or, the heart was saved, variously, by Athena, Rhea, or Demeter.^[39]

Zeus used the heart to recreate Dionysus and implant him in the womb of Semele—hence Dionysus became known as "the twice-born". Certain versions imply that Zeus gave Semele the heart to eat to impregnate her. Hera tricked Semele into asking Zeus to show his true form, which killed her. But Dionysus managed to rescue her from the underworld and have her live on Mount Olympus.

See also Dionysus' birth for other variations.

Io

Hera almost caught Zeus with a mistress named Io, a fate avoided by Zeus turning Io into a beautiful white heifer. However, Hera was not completely fooled and demanded that Zeus give her the heifer as a present.

Once Io was given to Hera, she placed her in the charge of Argus to keep her separated from Zeus. Zeus then commanded Hermes to kill Argus, which he did by lulling all one hundred eyes to sleep. In Ovid's interpolation, when Hera learned of Argus' death, she took his eyes and placed them in the plumage of the peacock, accounting for the eye pattern in its tail.^[40] Hera then sent a gadfly (Greek *oistros*, compare *oestrus*)) to sting Io as she wandered the earth. Eventually Io settled in Egypt, where according to Ovid she became the Egyptian goddess Isis.

Lamia

Lamia was a queen of Libya, whom Zeus loved. Hera turned her into a monster and murdered their children. Or, alternatively, she killed Lamia's children and the grief turned her into a monster. Lamia was cursed with the inability to close her eyes so that she would always obsess over the image of her dead children. Zeus gave her the gift to be able to take her eyes out to rest, and then put them back in. Lamia was envious of other mothers and ate their children.



Io with Zeus, by Giovanni Ambrogio Figino.

Other stories involving Hera

Gerana

Gerana was a queen of the Pygmies who boasted she was more beautiful than Hera. The wrathful goddess turned her into a crane and proclaimed that her bird descendants should wage eternal war on the Pygmy folk.

Cydippe

Cydippe, a priestess of Hera, was on her way to a festival in the goddess' honor. The oxen which were to pull her cart were overdue and her sons, Biton and Cleobis, pulled the cart the entire way (45 stadia, 8 kilometers). Cydippe was impressed with their devotion to her and her goddess and asked Hera to give her children the best gift a god could give a person. Hera ordained that the brothers would die in their sleep.

This honor bestowed upon the children was later used by Solon, as a proof while trying to convince Croesus that it is impossible to judge a person's happiness until they have died a fruitful death after a joyous life.^[41]

Tiresias

Tiresias was a priest of Zeus, and as a young man he encountered two snakes mating and hit them with a stick. He was then transformed into a woman. As a woman, Tiresias became a priestess of Hera, married and had children, including Manto. After seven years as a woman, Tiresias again found mating snakes, struck them with her staff, and became a man once more.

As a result of his experiences, Zeus and Hera asked him to settle the question of which sex, male or female, experienced more pleasure during intercourse. Zeus claimed it was women; Hera claimed it was men. When Tiresias sided with Zeus, Hera struck him blind.

Since Zeus could not undo what she had done, he gave him the gift of prophecy. An alternative and less commonly told story has it that Tiresias was blinded by Athena after he stumbled onto her bathing naked. His mother, Chariclo, begged her to undo her curse, but Athena could not; she gave him prophecy instead.

Chelone

At the marriage of Zeus and Hera, a nymph named Chelone was disrespectful or refused to attend. Zeus condemned her by turning her into a turtle.

The Iliad

According to the Iliad, during the Trojan War, Diomedes fought Hector and saw Ares fighting on the Trojans' side. Diomedes called for his soldiers to fall back slowly. Hera, Ares' mother, saw Ares' interference and asked Zeus, Ares' father, for permission to drive Ares away from the battlefield. Hera encouraged Diomedes to attack Ares and he threw his spear at the god. Athena drove the spear into Ares' body, and he bellowed in pain and fled to Mt. Olympus, forcing the Trojans to fall back.



Hera and Prometheus, tondo of a 5th-century plate from Vulci, Etruria

The Golden Fleece

Hera hated Pelias because he had killed Sidero, his step-grandmother, in one of the goddess's temples. She later convinced Jason and Medea to kill Pelias. Golden Fleece was the item that Jason needed to get his mother freed.

The Metamorphoses

In Thrace, Hera and Zeus turned King Haemus and Queen Rhodope into mountains,^[42] the Balkan (Haemus Mons) and Rhodope mountain chains respectively, for their hubris in comparing themselves to the gods.

The Judgment of Paris

All the gods and goddesses as well as various mortals were invited to the marriage of Peleus and Thetis (the eventual parents of Achilles). Only Eris, goddess of discord, was not invited. She was annoyed at this, so she arrived with a golden apple inscribed with the word καλλίστη (kallistēi, "for the fairest one"), which she threw among the goddesses. Aphrodite, Hera, and Athena all claimed to be the fairest, and thus the rightful owner of the apple.

The goddesses chose to place the matter before Zeus, who, not wanting to favor one of the goddesses, put the choice into the hands of Paris, a Trojan prince. After bathing in the spring of



This is one of the many works depicting the event. Hera is the goddess in the center, wearing the crown. *Das Urteil des Paris* by Anton Raphael Mengs, ca. 1757

Mount Ida (where Troy was situated), the goddesses appeared before Paris. The goddesses undressed and presented themselves to Paris naked, either at his request or for the sake of winning. Still, Paris could not decide, as all three were ideally beautiful, so they resorted to bribes.

Hera offered Paris control over all Asia and Europe, while Athena offered wisdom, fame, and glory in battle, and Aphrodite offered the most beautiful mortal woman in the world as a wife, and he accordingly chose her. This woman was Helen, who was, unfortunately for Paris, already married to King Menelaus of Sparta. The other two goddesses were enraged by this and through Helen's abduction by Paris they brought about the Trojan War.

In Popular Media

- Hera was a near-constant foe for Hercules in several made for TV movies and later the TV series *Hercules: The Legendary Journeys*. This version of Hera usually manifested as disembodied eyes throughout most of the made-for-TV films, but she eventually appeared in a human-like form near the end of the series' run.
- Hera was featured in the video game *God of War 3*, she was seen as an evil, ungrateful drunk, and was eventually killed by the series protagonist Kratos, by him snapping her neck/spine.^[43] ^[44]
- Hera is featured in the *Percy Jackson and the Olympians* and *Heroes of Olympus* book series, more notably in in the first book of the latter series, as a goddess with a certain hatred to all demigods, especially Jason and Thalia Grace. She is shown as kidnapped in *The Lost Hero* by Porphyron after taking Jason's memories.

Genealogy of the Olympians in Greek mythology

		Ouranos	Gaia		
	Oceanus	Hyperion	Coeus	Crius	Iapetus
					Mnemosyne
	Cronus	Rhea	Tethys	Theia	Phoebe
					Themis
	Zeus	Hera	Hestia	Demeter	Hades
					Poseidon
	Ares	Hephaestus	Hebe	Eileithyia	Enyo
					Eris
		Metis	Maia	Leto	Semele
	Aphrodite	Athena	Hermes	Apollo	Artemis
					Dionysus

Notes

- [1] Ruck, Carl A.P., and Danny Staples, *The World of Classical Myth*, 1994.
- [2] Walter Burkert, *Greek Religion*, (Harvard University Press) 1985, p. 131
- [3] Burkert, p. 131.
- [4] Chadwick, *The Mycenaean World* (Cambridge University Press) 1976:87.
- [5] Windekens, in *Glotta* **36** (1958), pp. 309-11.
- [6] Martin Persson Nilsson, *The Minoan-Mycenaean Religion and Its Survival in Greek Religion* (Lund) 1950 pt. I.ii "House Sanctuaries", pp 77-116; H. W. Catling, "A Late Bronze Age House- or Sanctuary-Model from the Menelaion, Sparta," *BSA* **84** (1989) 171-175.
- [7] Burkert, p. 132, including quote; Burkert: *Orientalizing Revolution*.
- [8] Her name appears, with Zeus and Hermes, in a Linear B inscription (Tn 316) at Mycenaean Pylos (John Chadwick, *The Mycenaean World* [Cambridge University Press] 1976:89).
- [9] P.C. Sestieri, *Paestum, the City, the Prehistoric Acropolis in Contrada Gaudio, and the Heraion at the Mouth of the Sele* (Rome 1960), p. 11 etc. "It is odd that there was no temple dedicated to Poseidon in a city named for him (Paestum was originally called Poseidonia). Perhaps there was one at Sele, the settlement that preceded Paestum," Sarantis Symeonoglou suggested (Symeonoglou, "The Doric Temples of Paestum" *Journal of Aesthetic Education*, **19.1**, Special Issue: Paestum and Classical Culture: Past and Present [Spring 1985:49-66] p. 50.
- [10] "The goddesses of Greek polytheism, so different and complementary," Greek mythology scholar Walter Burkert has observed, in *Homo Necans* (1972) 1983:79f, "are nonetheless, consistently similar at an earlier stage, with one or the other simply becoming dominant in a sanctuary or city. Each is the Great Goddess presiding over a male society; each is depicted in her attire as Mistress of the Beasts, and Mistress of the Sacrifice, even Hera and Demeter."
- [11] *Iliad*, ii. 781-783)
- [12] The *Iliad* by Homer - Project Gutenberg (<http://www.gutenberg.org/etext/2199>)
- [13] Bachofen, *Mutterrecht* 1861, as *Mother Right: An Investigation of the Religious and Juridical Character of Matriarchy in the Ancient World*. Bachofen was seminal in the writings of Jane Ellen Harrison and other students of Greek myth.
- [14] Slater 1968.
- [15] Steven Goldberg, *The Inevitability of Patriarchy*, (William Morrow & Company, 1973); Joan Bamberger, "The Myth of Matriarchy: Why Men Rule in Primitive Society", in M Rosaldo and L Lamphere, *Women, Culture, and Society*, (Stanford, California: Stanford University Press, 1974), pp. 263-280; Donald E. Brown, *Human Universals* (http://www.temple.edu/tempress/titles/864_reg_print.html) (Philadelphia: Temple University Press), 1991; Steven Goldberg, *Why Men Rule*, (Chicago, Illinois: Open Court Publishing Company, 1993); Cynthia Eller, *The Myth of Matriarchal Prehistory: Why an Invented Past Won't Give Women a Future*, (Boston: Beacon Press, 2001) (<http://www.amazon.com/dp/080706792X>); Jonathan Marks, 'Essay 8: Primate Behavior', in *The Un-Textbook of Biological Anthropology*, (Unpublished, 2007), p. 11; *Encyclopaedia Britannica* describes this view as "consensus", listing matriarchy as a hypothetical social system. 'Matriarchy' *Encyclopædia Britannica*, 2007.
- [16] Farnell, I 191,
- [17] Pausanias, 9.2.7- 9.3.3 (<http://perseus.mpiwg-berlin.mpg.de/cgi-bin/ptext?lookup=Paus.+9.2.1>); Pausanias explains this by telling the myth of the Daedala.

- [18] Farnell, I 194, citing Pausanias 8.22.2 (<http://perseus.mpiwg-berlin.mpg.de/cgi-bin/ptext?lookup=Paus.+8.22.1>) 'Pindar refers to the "praises of Hera Parthenia [the Maidenly]" *Olympian ode* 6.88 (<http://perseus.mpiwg-berlin.mpg.de/cgi-bin/ptext?lookup=Pind.+O.+6.1>)
- [19] S. Casson: "Hera of Kanathos and the Ludovisi Throne" *The Journal of Hellenic Studies* **40.2** (1920), pp. 137-142, citing Stephanus of Byzantium *sub Ernaion*.
- [20] Pausanias, 2.38.2-3 (<http://perseus.mpiwg-berlin.mpg.de/cgi-bin/ptext?lookup=Paus.+2.38.1>).
- [21] Seznec, Jean, *The Survival of the Pagan Gods : Mythological Tradition in Renaissance Humanism and Art*, 1953
- [22] Pausanias, iii. 15. § 7
- [23] James Joseph Clauss, Sarah Iles Johnston. *Medea: Essays on Medea in myth, literature, philosophy, and art* ([http://books.google.ca/books?id=480Wd8G6LPYC&pg=PA46&dq=The+archaeologists+turned+up+a+large+sanctuary+identified+by+inscriptions+as+that+of+Hera+Akraia"&hl=en&ei=D3WETODDIJ7enQeVq4lM&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCcQ6AEwAA](http://books.google.ca/books?id=480Wd8G6LPYC&pg=PA46&dq=The+archaeologists+turned+up+a+large+sanctuary+identified+by+inscriptions+as+that+of+Hera+Akraia)), 1997. p.46
- [24] Henry George Liddell, Robert Scott. *A Greek-English Lexicon* (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=bounai/a>)
- [25] Heinrich Schliemann. *Ilios: The city and country of the Trojans* ([http://books.google.ca/books?id=yj4TAAAYAAJ&pg=PA284&dq=Hera+had+in+Corinth+the+epithet"&hl=en&ei=I3GETMGKG8ufnAft2ZB_&sa=X&oi=book_result&ct=result&resnum=3&ved=0CDEQ6AEwAg#v=onepage&q=Hera+had+in+Corinth+the+epithet"&f=false](http://books.google.ca/books?id=yj4TAAAYAAJ&pg=PA284&dq=Hera+had+in+Corinth+the+epithet)), 1881.
- [26] *Homeric Hymns*
- [27] *Mythogr. Vat.* 1.201: *Eben genuit Iuno de Ioue, secundum quosdam de lactuca.*
- [28] The return of Hephaestus on muleback to Olympus accompanied by Dionysus was a theme of the Attic vase-painters, whose wares were favored by Etruscans. The return of Hephaestus was painted on the Etruscan tomb at the "Grotta Campana" near Veii (identified by Peterson; the "well-known subject" was doubted in this instance by A. M. Harmon, "The Paintings of the Grotta Campana", *American Journal of Archaeology* **16.1** (January - March 1912):1-10); for further examples, see Hephaestus#Return of Hephaestus.
- [29] Pauly-Wissowa, *Realencyclopädie der Classischen Altertumswissenschaft*, s.v. Hera: "*Heraberühmte*"
- [30] Ruck and Staples
- [31] Noted by Apollonius of Rhodes in *Argonautica*, i.855; Pindar, Pythian Ode iv, 253
- [32] Kerenyi, *The Heroes of the Greeks* 1959 p 134.
- [33] Hyginus, *De Astronomia*, 2.43; pseudo-Eratostenes, *Catasterismi*, 44; Achilles Tatius (attributed), *Introduction to Aratus*.
- [34] Kerenyi, p 131
- [35] *Metamorphoses*, iii.341-401.
- [36] Leto finally reached Delos and gave birth to Artemis, who thereupon helped her deliver Apollo. Artemis became a practised huntress and remained a virgin. (Pseudo-Apollodorus, *Bibliothèque* 1.21).
- [37] Leto finally reached Delos and gave birth to Artemis, who thereupon helped her deliver Apollo. Artemis became a practised huntress and remained a virgin. (Pseudo-Apollodorus, *Bibliothèque* 1.21).
- [38] Hamilton, Edith (1969). "Mythology".
- [39] Seyffert *Dictionary*
- [40] Ovid, *Metamorphoses* I.624ff and II.531. The peacock (Greek *taos*), not native to Greece or Western Asia, was unknown to Hellenes until the time of Alexander the Great.
- [41] Herodotus' *History*, Book I
- [42] Ovid, *Metamorphoses* 6.87
- [43] "Death of Hera youtube" (<http://www.youtube.com/watch?v=UNVMmBvr0Ds>). *Youtube*. . Retrieved 25 October 2011.
- [44] "God Of War 3 plot summary" (http://en.wikipedia.org/wiki/God_of_war_3#Plot). *God Of War 3 wiki*. .

Sources

- Burkert, Walter, *Greek Religion* 1985.
- Burkert, Walter, *The Orientalizing Revolution: Near Eastern Influence on Greek Culture in the Early Archaic Age*, 1998
- Farnell, Lewis Richard, *The cults of the Greek states I: Zeus, Hera Athena* Oxford, 1896.
- Graves, Robert, *The Greek Myths* 1955. Use with caution.
- Kerenyi, Carl, *The Gods of the Greeks* 1951 (paperback 1980)
- Kerenyi, Karl, 1959. *The Heroes of the Greeks* Especially Heracles.
- Ruck, Carl A.P., and Danny Staples, *The World of Classical Myth* 1994
- Seyffert, Oskar. *Dictionary of Classical Antiquities* 1894. (On-line text (<http://www.ancientlibrary.com/seyffert/0281.html>))
- Seznec, Jean, *The Survival of the Pagan Gods : Mythological Tradition in Renaissance Humanism and Art*, 1953

- Slater, Philip E. *The Glory of Hera : Greek Mythology and the Greek Family* (Boston: Beacon Press) 1968 (Princeton University 1992 ISBN 0-691-00222-3) Concentrating on family structure in 5th-century Athens; some of the crude usage of myth and drama for psychological interpreting of "neuroses" is dated.
- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Gali'nthias" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:entry=galinthias-bio-1&highlight=galanthis>)

External links

- Theoi Project, Hera (<http://www.theoi.com/Olympios/Hera.html>) Hera in classical literature and Greek art
- The Samos Museum: (<http://hellas.teipir.gr/Thesis/Samos/english/tdk158.html>) cult objects recovered from the Heraion at Samos

Demeter

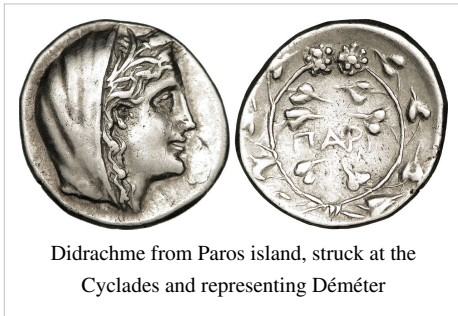
In ancient Greek religion and myth, **Demeter** (/diˈmiːtər/; Attic Δημήτηρ *Dēmētēr*. Doric Δαμῆτηρ *Dāmātēr*) is the goddess of the harvest, who presided over grains and the fertility of the earth. Her cult titles include Sito (σίτος; wheat) as the giver of food or corn/grain^[1] and Thesmophoros (θεσμός, *thesmos*: divine order, unwritten law) as a mark of the civilized existence of agricultural society.^[2]

Though Demeter is often described simply as the goddess of the harvest, she presided also over the sanctity of marriage, the sacred law, and the cycle of life and death. She and her daughter Persephone were the central figures of the Eleusinian Mysteries that predated the Olympian pantheon. In the Linear B Mycenaean Greek tablets of circa 1400-1200 BC found at Pylos, the "two mistresses and the king" are identified with Demeter, Persephone and Poseidon.^[3] Her Roman equivalent is Ceres.



Demeter, enthroned and extending her hand in a benediction toward the kneeling Metaneira, who offers the triune wheat that is a recurring symbol of the mysteries (Varrese Painter, red-figure hydria, ca. 340 BC, from Apulia)

Etymology



Didrachme from Paros island, struck at the Cyclades and representing Déméter

The earliest attested form of Demeter's name is *Da-ma-te*, written in Linear B (Mycenean Greek). Her character as mother-goddess is identified in the second element of her name *meter* (μήτηρ) derived from Proto-Indo-European **méh₂tēr* (mother).^[4] In antiquity, different explanations were already proffered for the first element of her name. It is possible that *Da* (Δᾱ) (which became Attic *De* (Δῆ)), is the Doric form of *Ge* (Γῆ), "earth"; the old name of the chthonic earth-goddess and Demeter is "Mother-Earth".^[5] This root also appears in the Linear B inscription *E-ne-si-da-o-ne*, "earth-shaker", as an aspect of the god Poseidon.^[6] However, the *dā* element is not so simply equated with "earth" according to John Chadwick.^[7]

The element *De-* may be connected with *Deo*, a surname of Demeter^[8] probably derived from the Cretan word *dea* (δηᾶ), Ionic *zeia* (ζειᾶ) meaning "barley", so that she is the Corn-Mother and the giver of food generally.^[9] Arcadian cult to Demeter links her to a male deity (Greek: Πάρεδρος, *Paredros*), who accompanied the Great Goddess and has been interpreted as a possible substitution for Poseidon; Demeter may therefore be related to a Minoan Great Goddess.^[10]

An alternative, Proto-Indo-European etymology comes through Potnia and Despoina; where *Des-* represents a derivative of PIE **dem* (house, dome), and Demeter is "mother of the house" (from PIE **dems-méh₂tēr*).^[11]

Agricultural deity

According to the Athenian rhetorician Isocrates, Demeter's greatest gifts to humankind were agriculture, particularly of cereals, and the Mysteries which give the initiate higher hopes in this life and the afterlife.^[12] These two gifts were intimately connected in Demeter's myths and mystery cults. In Homer's *Odyssey* she is the blond-haired goddess who separates the chaff from the grain.^[13] In Hesiod, prayers to Zeus-Chthonios (chthonic Zeus) and Demeter help the crops grow full and strong.^[14] Demeter's emblem is the poppy, a bright red flower that grows among the barley.^[15]

In Hesiod's *Theogony*, Demeter is the daughter of Cronus and Rhea. At the marriage of Cadmus and Harmonia, Demeter lured Iasion away from the other revelers. They had intercourse in a ploughed furrow in Crete, and she gave birth to a son, Ploutos.^[16] Her daughter by Zeus was Persephone, Queen of the Underworld.^[17]

Festivals and cults

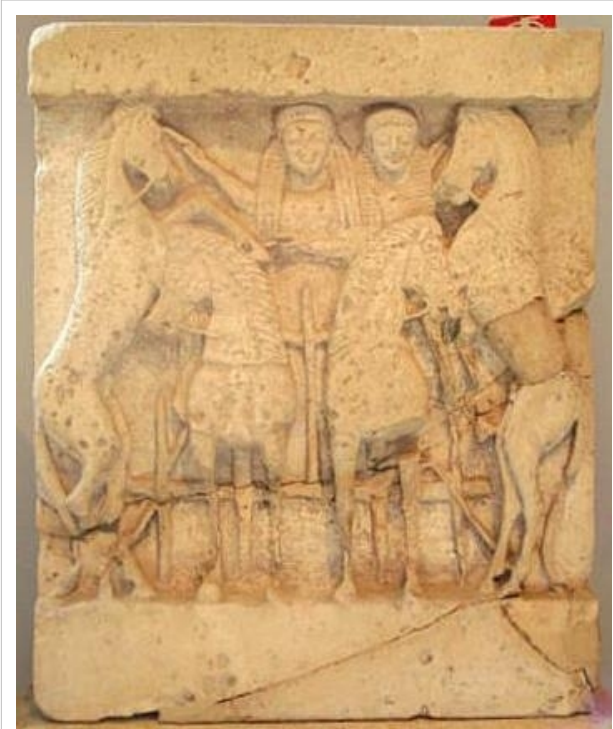
Demeter's two major festivals were sacred mysteries. Her Thesmophoria festival (October 11 - 13) was women-only.^[18] Her Eleusinian mysteries were open to initiates of any gender or social class. At the heart of both festivals were myths concerning Demeter as Mother and Persephone as her daughter.

July 13, festival of Demeter.(Greek)

Myths

Demeter and Persephone

Demeter's virgin daughter Persephone was abducted to the underworld by Hades. Demeter searched for her ceaselessly, preoccupied with her loss and her grief. The seasons halted; living things ceased their growth, then began to die.^[19] Faced with the extinction of all life on earth, Zeus sent his messenger Hermes to the underworld to bring Persephone back. Hades agreed to release her if she had eaten nothing while in his realm; but Persephone had eaten a small number of pomegranate seeds. This bound her to Hades and the underworld for certain months of every year, either the dry Mediterranean summer, when plant life is threatened by drought,^[20] or the autumn and winter.^[21] There are several variations on the basic myth. In the Homeric hymn to Demeter, Hecate assists in the search and later becomes Persephone's underworld attendant.^[22] In another, Persephone willingly and secretly eats the pomegranate seeds, thinking to deceive Hades, but is discovered and made to stay. In all versions, Persephone's time in the underworld corresponds with the unfruitful seasons of the ancient Greek calendar, and her return to the upper world with springtime. Demeter's descent to retrieve Persephone from the underworld is connected to the Eleusinian Mysteries.



Demeter drives her horse-drawn chariot containing her daughter Persephone-Kore at Selinunte, Sicily 6th century BC.

In Mycenaean Pylos, Demeter and Persephone were *potniai* (the mistresses). In classical Greece, they were invoked as *tō theō* ('the two Goddesses') or *despoinai* ('the Mistresses').^[23] The myth of the rape of Persephone seems to be pre-Greek. In the Greek version Ploutos (πλούτος, wealth) represents the wealth of the corn that was stored in underground silos or ceramic jars (*pithoi*). Similar subterranean *pithoi* were used in ancient times for funerary practices and Pluto is fused with Hades, the King of the underworld. During summer months the Greek Corn-Maiden (Kore) is lying in the corn of the underground silos, abducted by Hades (Pluto) as it is described in Theogony. Kore is fused with Persephone, the Queen of the underworld. At the beginning of the autumn, when the corn of the old crop is laid on the fields she ascends and is reunited with her mother Demeter, for at this time the old crop and the new meet each other.^[24]

According to the personal mythology of Robert Graves,^[25] Persephone is not only the younger self of Demeter,^[26] she is in turn also one of three guises of the Triple Goddess — Kore (the youngest, the maiden, signifying green young grain), Persephone (in the middle, the nymph, signifying the ripe grain waiting to be harvested), and Hecate (the eldest of the three, the crone, the harvested grain), which to a certain extent reduces the name and role of

Demeter to that of group name. Before her abduction, she is called Kore; and once taken she becomes Persephone ('she who brings destruction').^[27]

Demeter at Eleusis

Demeter's search for her daughter Persephone took her to the palace of Celeus, the King of Eleusis in Attica. She assumed the form of an old woman, and asked him for shelter. He took her in, to nurse Demophon and Triptolemus, his sons by Metanira. To reward his kindness, she planned to make Demophon immortal; she secretly anointed the boy with ambrosia and laid him in the flames of the hearth, to gradually burn away his mortal self. But Metanira walked in, saw her son in the fire and screamed in fright. Demeter abandoned the attempt. Instead, she taught Triptolemus the secrets of agriculture, and he in turn taught them to any who wished to learn them. Thus, humanity learned how to plant, grow and harvest grain. The myth has several versions; some are linked to figures such as Eleusis, Rarus and Trochilus. The Demophon element may be based on an earlier folk tale.^[28]

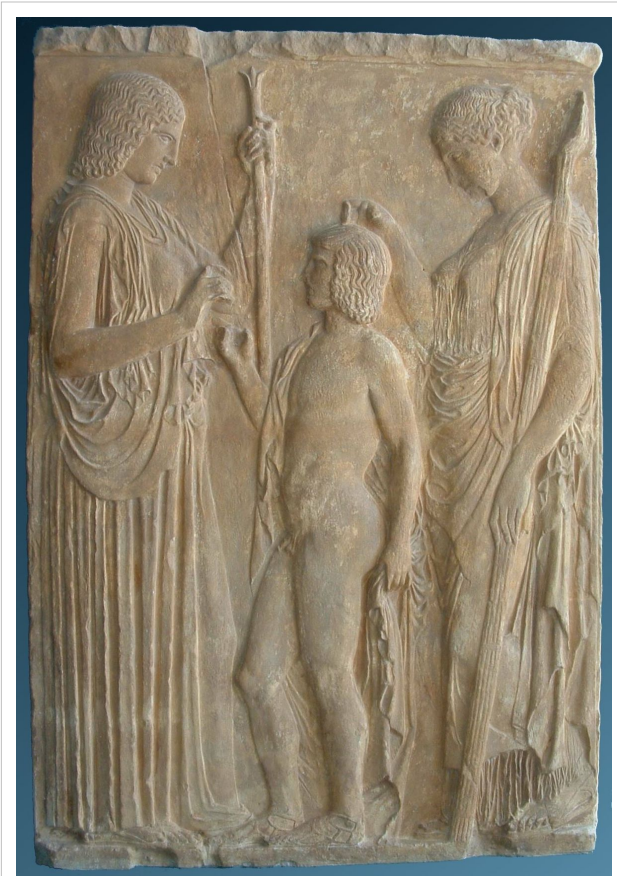
Demeter and Poseidon

Demeter and Poseidon's names are linked in the earliest scratched notes in Linear B found at Mycenaean Pylos, where they appear as DA-MA-TE and PO-SE-DA-O-NE in the context of sacralized lot-casting.

In the myths of isolated Arcadia in southern Greece, Despoina (Persephone), is daughter of Demeter and Poseidon *Hippios*, Horse-Poseidon. These myths seem to be connected with the first Greek-speaking people who came from the north during the Bronze age. Poseidon represents the river spirit of the underworld and he appears as a horse as it often happens in northern-European folklore. He pursues the mare-Demeter and she bears one daughter who obviously originally had the form or the shape of a mare too. Demeter and Despoina were closely connected with springs and animals, related to Poseidon as a God of waters and especially with the mistress of the animals Artemis who was the first nymph.^[29]

Demeter as mare-goddess was pursued by Poseidon, and hid from him among the horses of King Onkios, but could not conceal her divinity. In the form of a stallion, Poseidon caught and covered her. Demeter was furious (erinyes) at Poseidon's assault; in this furious form, she is known as Demeter Erinys. But she washed away her anger in the River Ladon, becoming *Demeter Lousia*, the "bathed Demeter".^[30] "In her alliance with Poseidon," Karl Kerényi noted,^[31] "she was Earth, who bears plants and beasts, and could therefore assume the shape of an ear of grain or a mare." She bore a daughter Despoina (Δέσποινα: the "Mistress"), whose name should not be uttered outside the Arcadian Mysteries,^[32] and a horse named Arion, with a black mane and tail.

In Arcadia, Demeter's mare-form was worshiped into historical times. Her *xoanon* of Phigaleia shows how the local cult interpreted her: a Medusa type with a horse's head with snaky hair, holding a dove and a dolphin, probably representing her power over air and water.^[33]



The Eleusinian trio: Persephone, Triptolemos and Demeter, on a marble bas-relief from Eleusis, 440–430 BC.

The second mountain, Mt. Elaïos, is about 30 stades from Phigaleia, and has a cave sacred to Demeter Melaine ["Black"]... the Phigalians say, they accounted the cave sacred to Demeter, and set up a wooden image in it. The image was made in the following fashion: it was seated on a rock, and was like a woman in all respects save the head. She had the head and hair of a horse, and serpents and other beasts grew out of her head. Her chiton reached right to her feet, and she held a dolphin in one hand, a dove in the other. Why they made the *xoanon* like this should be clear to any intelligent man who is versed in tradition. They say they named her Black because the goddess wore black clothing. However, they cannot remember who made this *xoanon* or how it caught fire; but when it was destroyed the Phigalians gave no new image to the goddess and largely neglected her festivals and sacrifices, until finally barrenness fell upon the land.

— Pausanias, *Description of Greece* 8.42.1ff.

Titles and functions

Demeter's epithets show her many religious functions. She was the "Corn-Mother" who blesses the harvesters. Some cults interpreted her as "Mother-Earth". Demeter may be linked to goddess-cults of Minoan Crete, and embody aspects of a pre-Hellenic Great Goddess. Her other epithets include:



Tripletemus, Demeter and Persephone by the Trialetos-painter, ca 470 BC., Louvre.

- Aganippe ("the Mare who destroys mercifully", "Night-Mare")
- Potnia ("mistress") in the *Homeric Hymn to Demeter*. Hera especially, but also Artemis and Athena, are addressed as "potnia" as well.
- Despoina ("mistress of the house"), a Greek word similar to the Mycenaean *potnia*. This title was also applied to Persephone, Aphrodite and Hecate.
- Thesmophoros ("giver of customs" or even "legislator"), a role that links her to the even more ancient goddess Themis,^[2] derived from *thesmos*, the unwritten law.^[34] This title was connected with the Thesmophoria, a festival of secret women-only rituals in Athens

connected with marriage customs.

- Erinys ("implacable"),^[35] with a function similar with the function of the avenging Dike (Justice), goddess of moral justice based on custom rules who represents the divine retribution,^[36] and the Erinyes, female ancient chthonic deities of vengeance and implacable agents of retribution.
- Chloe ("the green shoot"),^[37] that invokes her powers of ever-returning fertility, as does Chthonia.
- Chthonia ("in the ground"), chthonic Demeter in Sparta.^[38]

- Anesidora ("sending up gifts from the earth") applied to Demeter in Pausanias 1.31.4, also appears inscribed on an Attic ceramic a name for Pandora on her jar.^[39]
- Europa ("broad face or eyes") at Lebadaea of Boeotia. She was the nurse of Trophonios to whom a chthonic cult and oracle was dedicated.^[40] Europa was a Phoenecian princess who Zeus abducted, transformed in a white bull, and carried her to Creta.
- Kidaria in the mysteries of Pheneos in Arcadia^[41] where the priest put on the mask of Demeter kept in a secret place. It seems that the cult was connected with the underworld and with an agrarian magic.^[42]

Demeter might also be invoked in the guises of:

- Malophoros ("apple-bearer" or "sheep-bearer", Pausanias 1.44.3)
- Lusía ("bathing", Pausanias 8.25.8)
- Thermasia ("warmth", Pausanias 2.34.6)
- Achaea, the name by which she was worshipped at Athens by the Gephyraeans who had emigrated from Boeotia.^{[43][44]}

- Poppy goddess:

Theocritus, wrote of an earlier role of Demeter as a poppy goddess:

For the Greeks Demeter was still a poppy goddess

Bearing sheaves and poppies in both hands. — Idyll vii.157

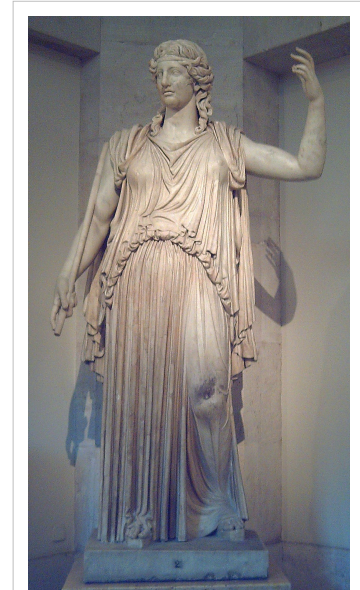
In a clay statuette from Gazi (Heraklion Museum, Kerenyi 1976 fig 15), the Minoan poppy goddess wears the seed capsules, sources of nourishment and narcosis, in her diadem. "It seems probable that the Great Mother Goddess, who bore the names Rhea and Demeter, brought the poppy with her from her Cretan cult to Eleusis, and it is certain that in the Cretan cult sphere, opium was prepared from poppies" (Kerenyi 1976, p 24).

Cult places

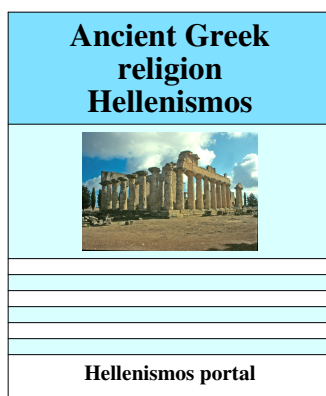
Major cults to Demeter are known at Eleusis in Attica, Hermion (in Crete, Megara, Celeae, Lerna, Aegila, Munychia, Corinth, Delos, Priene, Akragas, Iasos, Pergamon, Selinus, Tegea, Thoricus, Dion (in Macedonia)^[45] Lykosoura, Mesembria, Enna (Sicily), and Samothrace.

Demeter of Mysia had a seven-day festival at Pellené in Arcadia.^[46] Pausanias passed the shrine to Demeter at Mysia on the road from Mycenae to Argos but all he could draw out to explain the archaic name was a myth of an eponymous Mysius who venerated Demeter.

Consorts and children



Roman-era Demeter modeled after a Greek original from Eleusis



1. Zeus
 1. Persephone
2. Poseidon
 1. Despoina
 2. Arion
3. Iasion
 1. Plutus
 2. Philomelus
4. Karmanor
 1. Eubuleus
 2. Chrysothemis
5. Triptolemus
 1. Amphitheus I
6. Oceanus
 1. Dmia^[47]

Portrayals

- Demeter was usually portrayed on a chariot, and frequently associated with images of the harvest, including flowers, fruit, and grain. She was also sometimes pictured with her daughter Persephone.
- The Black Demeter, a sculpture made by Onatas.
- Demeter is not generally portrayed with a consort: the exception is Iasion, the youth of Crete who lay with Demeter in a thrice-ploughed field, and was sacrificed afterwards – by a jealous, and envious Zeus with a thunderbolt, Olympian mythography adds, but the Cretan site of the myth is a sign that the Hellenes knew this was an act of the ancient Demeter.

Notes

- [1] Eustathius of Thessalonica, scholia on Homer, 265.
- [2] Themis was an ancient Greek goddess, embodiment of divine order, law. She was the organizer of the communal affairs and she evoked the social order: Finley, *The World of Odysseus*, rev. ed. Viking Press. (1978:78 note 82)
- [3] John Chadwick, *The Mycenaean World*. Cambridge University Press, 1976.
- [4] Online Etymology Dictionary "mother" (<http://www.etymonline.com/index.php?term=mother>)
- [5] Online Etymology Dictionary "Demeter" (<http://www.etymonline.com/index.php?term=Demeter>)
- [6] Adams, John Paul, *Mycenaean divinities* (<http://www.csun.edu/~hcfll004/mycen.html>) List of handouts for California State University Classics 315, retrieved 7 March 2011.
- [7] Chadwick, *The Mycenaean World*, Cambridge University Press, 1976, p. 87) "Every Greek was aware of the maternal functions of Demeter; if her name bore the slightest resemblance to the Greek word for 'mother', it would inevitably have been deformed to emphasize that resemblance. [...] How did it escape transformation into **Gāmātēr*, a name transparent to any Greek speaker?" Compare the Latin transformation *Iuppiter* and *Diespiter* vis-a-vis **Deus pāter*.
- [8] Orphic Hymn 40 to Demeter (translated by Thomas Taylor: "O univernal mother Deo famed, august, the source of wealth and various names".
- [9] Martin Nilsson, *Geschichte der Griechischen Religion*, vol. I (Verlag C.H.Beck) pp 461-462.
- [10] Nilsson, 1967:444
- [11] Frisk, *Griechisches Etymologisches Wörterbuch*. Entry 1271
- [12] Isocrates, *Panegyricus* 4.28 (<http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Isoc.+4+27>): "When Demeter came to our land, in her wandering after the rape of Kore, and, being moved to kindness towards our ancestors by services which may not be told save to her initiates, gave these two gifts, the greatest in the world — the fruits of the earth, which have enabled us to rise above the life of the beasts, and the holy rite, which inspires in those who partake of it sweeter hopes regarding both the end of life and all eternity".
- [13] *Odyssey* 5.499
- [14] Hesiod *Works and Days*, 465
- [15] Graves, Robert (1960). *Greek Gods and Heroes*. Dell Laurel-Leaf.
- [16] *Odyssey* 5.125; *Theogony* 969 ff.
- [17] Hesiod, *Theogony* 912 (<http://www.perseus.tufts.edu/hopper/text?doc=Hes.+Th.+912&fromdoc=Perseus:text:1999.01.0130>); *Homeric Hymn to Demeter* (2) (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0138:hymn=2>); Pausanias, *Description of Greece* 8.37.9 (<http://www.perseus.tufts.edu/hopper/text?doc=Paus.8.37.9&lang=original>)
- [18] Benko, Stephen, *The virgin goddess: studies in the pagan and Christian roots of mariology*, BRILL, 2004, note 111 on pp. 63 - 4, and p. 175.
- [19] Karl Kerényi, *The Gods of the Greeks*, 1951, pp.232 - 41 and notes 784 - 98.
- [20] As in Burkert, *Greek Religion* (Harvard, 1985) p. 160.
- [21] As in Porphyry
- [22] [<http://www.uh.edu/~cldue/texts/demeter.html>] Homer Hymn to Demeter, trans. Gregory Nagy, lines 50 - 60, 438 - 440.
- [23] Pausanias, *Description of Greece* 5.15.4.
- [24] Martin Nilsson, *Greek Popular Religion*. (<http://www.sacred-texts.com/clal/grpr>) pp 48-50
- [25] Graves' work on Greek myth was often criticized; see The White Goddess#Criticism and The Greek Myths.
- [26] The idea that Kore (the maiden) is not Demeter's daughter, but Demeter's own younger self, was discussed much earlier than Graves, in Lewis Richard Farnell (1896), *The Cults of the Greek States*, volume 3, p.121. (<http://books.google.com/books?id=FKVEsNO6wFYC&pg=PA121&lpq=PP121#v=onepage&q=&f=false>)
- [27] Graves, Robert. *The Greek Myths*. Penguin, 1990. ISBN 0-14-001026-2. 24. pp.94-95.
- [28] Nilsson (1940), p. 50: "The Demophon story in Eleusis is based on an older folk-tale motif which has nothing to do with the Eleusinian Cult. It is introduced in order to let Demeter reveal herself in her divine shape".
- [29] Martin Nilsson (1967). *Die Geschichte der Griechischen Religion*. V.H.Beck Verlag. München pp 479-480
- [30] Other ritually bathed goddesses were Argive Hera and Cybele; Aphrodite renewed her own powers bathing herself in the sea.
- [31] Kerényi, *The Gods of the Greeks*, 1951:185.
- [32] "In Arcadia she was also a second goddess in the Mysteries of her daughter, the unnameable, who was invoked only as 'Despoina', the 'Mistress'" (Karl Kerényi, *Eleusis: Archetypal Image of Mother and Daughter* (Princeton University Press) 1967:31f, instancing Pausanias, viii.37.9.
- [33] L. H. Jeffery (1976). *Archaic Greece: The Greek city states c.800-500 B.C* (Ernest Benn Limited) p 23 ISBN 0-510-03271-0
- [34] L. H. Jeffery (1976). *Archaic Greece: The Greek city states c.800-500 B.C* (Ernest Benn Limited) p. 42 ISBN 0-510-03271-0
- [35] Pausanias 8.25.50
- [36] C.M. Bowra (1957), *The Greek Experience* (1957:87, 169).
- [37] Pausanias 1.22.3.
- [38] Pausanias 3.14.5
- [39] Anesidora: inscribed against her figure on a white-ground *kylix* in the British Museum, B.M. 1881,0528.1, from Nola, painted by the Tarquinia painter, ca 470–460 BC (British Museum on-line catalogue entry (http://www.britishmuseum.org/research/search_the_collection_database/search_object_details.aspx?objectId=461511&partid=1&searchText=Anesidora+Nola+Tarquinia&

- fromADBC=ad&toADBC=ad&numpages=10&orig=/research/search_the_collection_database.aspx¤tPage=1))
- [40] Pausanias. *Guide to Greece*. 9.39.2-5
- [41] Pausanias 8.13.13
- [42] Martin Nilsson (1967). *Die Geschichte der Griechische Religion* Vol. I pp 477-478.
- [43] Herodotus, v. 61; Plutarch *Isis et Osiris* p. 378, d
- [44] Smith, William (1867). "Achaia (1)" (<http://www.ancientlibrary.com/smith-bio/0017.html>). In Rachel, William. *Dictionary of Greek and Roman Biography and Mythology*. 1. Boston. p. 8.
- [45] Cohen, A, *Art in the Era of Alexander the Great: Paradigms of Manhood and Their Cultural Traditions*, Cambridge University Press, 2010, p. 213. Googlebook preview (http://books.google.co.uk/books?id=nX8F_ZV83vUC&pg=PA213&lpg=PA213&dq=Demeter+cult+Dion,+Macedonia&source=bl&ots=xHRwQ_KJz8&sig=kl5clxaOik6udX1WXRhK4kCyAHg&hl=en&ei=tySoTsQEFNGYhQfsxJGfDg&sa=X&oi=book_result&ct=result&redir_esc=y#v=onepage&q=Demeter+cult+Dion,+Macedonia&f=false)
- [46] Pausanias, 7. 27, 9.
- [47] Hesychius of Alexandria, s. v.

References


- Walter Burkert (1985) *Greek Religion*, Harvard University Press, 1985.
- Ingri and Edgar Parin d'Aulaire, *D'Aulaire's Book of Greek Myths*, 1962. An illustrated book of Greek myths retold for children.
- Jane Ellen Harrison, *Prolegomena to the Study of Greek Religion*, 1903
- Hesiod, *Theogony*, and *Works and Days* in *The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White*. Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.
- Karl Kerényi, *Eleusis: archetypal image of mother and daughter*, 1967.
- Karl Kerényi, *Dionysos: Archetypal Image of Indestructible Life*, 1976
- Martin P. Nilsson, *Greek Popular Religion* (<http://books.google.com/books?id=hnuszwr58rMC&printsec=frontcover>), 1940. Sacred-texts.com (<http://www.sacred-texts.com/cla/gpr/>)
- Pausanias, *Pausanias Description of Greece with an English Translation by W.H.S. Jones, Litt.D., and H.A. Ormerod, M.A., in 4 Volumes*, Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1918.
- Carl Ruck and Danny Staples, *The World of Classical Myth*, 1994.

External links


- Hymn to Demeter, Ancient Greek and English text, Interlinear Translation edited & adapted from the 1914 prose translation by Hugh G. Evelyn-White, with Greek-English glossary, notes and illustrations. (<http://earlywomenmasters.net/demeter/index.html>)
- Foley P. Helene, *The Homeric hymn to Demeter: translation, commentary, and interpretive essays*, Princeton Univers. Press, 1994. (http://books.google.gr/books?id=9gkkDkThbKAC&printsec=frontcover&dq=homer+hymn+demeter+greek+text&source=bl&ots=N4yHerTYhC&sig=q3J_lqg-nzRR9LQ4VK1m-Fdf3SY&hl=en&ei=G157TYfgIMXOswaWzunXDw&sa=X&oi=book_result&ct=result&resnum=8&ved=0CFUQ6AEwBw#v=onepage&q=homer+hymn+demeter+greek+text&f=false) with Ancient Greek text and English translation.
- Text of Homeric Hymn to Demeter (<http://uh.edu/~cldue/texts/demeter.html>)
- Online book of Martin P. Nilsson, *Greek Popular Religion* (<http://www.sacred-texts.com/cla/gpr/>)
- "The Political Cosmology of the Homeric Hymn to Demeter" (<http://www.jiesonline.com/issues/>)
- "The Sophian Prayer to Demeter" (http://goddessnike.com/goddess_nike_sanctuary_sophian_prayers.php#prayertodemeter)

Greek deities series
Primordial deities Titans Aquatic deities Chthonic deities
Twelve Olympians
Aphrodite Apollo Ares Artemis Athena Demeter Dionysus Hephaestus Hera Hermes Hestia Poseidon Zeus
Chthonic deities
Hades Persephone Gaia Demeter Hecate Iacchus Trophonius Triptolemus Erinyes


Aphrodite

Aphrodite	
	
Goddess of love, beauty and sexuality	
Abode	Mount Olympus
Symbol	Dolphin, Rose, Scallop Shell, Myrtle, Dove, Sparrow, Girdle, Mirror, and Swan
Consort	Hephaestus, Ares, Poseidon, Hermes, Dionysus, Adonis, and Anchises
Parents	Uranus ^[1] or Zeus and Dione ^[2]
Siblings	The Tree Nymphs, The Furies and The Gigantes
Children	Eros, ^[3] Phobos, Deimos, Harmonia, Pothos, Anteros, Himeros, Hermaphroditos, Rhode, Eryx, Peitho, Tyche, Eunomia, The Graces, Priapus and Aeneas
Roman equivalent	Venus

Ancient Greek religion
Hellenismos



Hellenismos portal

Aphrodite ( ⁱ/æfrəˈdɑti/ *af-rə-DY-tee*; Greek Ἀφροδίτη) is the Greek goddess of love, beauty, pleasure, and procreation. Her Roman equivalent is the goddess **Venus**.

Historically, her cult in Greece was imported from, or influenced by, the cult of Astarte in Phoenicia.

According to Hesiod's *Theogony*, she was born when Cronus cut off Uranus' genitals and threw them into the sea, and from the sea foam (*aphros*) arose Aphrodite. Thus Aphrodite is of an older generation than Zeus.

Because of her beauty, other gods feared that jealousy would interrupt the peace among them and lead to war, and so Zeus married her to Hephaestus, who was not viewed as a threat. Aphrodite had many lovers, both gods like Ares, and men like Anchises. Aphrodite also became instrumental in the Eros and Psyche legend, and later was both Adonis' lover and his surrogate mother. Many lesser beings were said to be children of Aphrodite.

Aphrodite is also known as **Cytherea** (*Lady of Cythera*) and **Cypris** (*Lady of Cyprus*) after the two cult-sites, Cythera and Cyprus, which claimed her birth. Myrtles, doves, sparrows, horses, and swans are sacred to her. The Greeks further identified the Ancient Egyptian goddess Hathor with Aphrodite.^[4] Aphrodite also has many other local names, such as Acidalia, Cytherea and Cerigo, used in specific areas of Greece. Each goddess demanded a slightly different cult but Greeks recognized in their overall similarities the one Aphrodite. Attic philosophers of the fourth century separated a celestial Aphrodite (Aprodite Urania) of transcendent principles with the common Aphrodite of the people (Aphrodite Pandemos).

Etymology

The archaic (Homeric) pronunciation of the name Ἀφροδίτη was approximately [apʰrodiːtɛː]. In Koine Greek, this became [afroˈdiːtɛː], changing further to [afroˈðiti] in Byzantine Greek by iotacism. The most common English pronunciation of *Aphrodite* is /ˌæfrəˈdaɪti/.

The etymology of Greek Ἀφροδίτη is unknown.

Hesiod connects it by with ἀφρός (*aphros*) "foam," interpreting it as "risen from the foam".^[5]

This has been widely classified as a folk etymology, and numerous speculative etymologies, many of them non-Greek, have been suggested in scholarship. Yet Janda (2010) considers the connection with "foam" genuine, identifying the myth of Aphrodite rising out of the waters after Cronus defeats Uranus as a mytheme of Proto-Indo-European age.

According to this interpretation, the name is from *aphrós* "foam" and *déatai* "[she] seems" or "shines" (infinitive form **déasthai*^[6]), meaning "she who shines from the foam [ocean]", a byname of the dawn goddess (Eos).^[7] J.P. Mallory and D.Q. Adams (1997)^[8] have also proposed an etymology based on the connection with the Indo-European dawn goddess, from **ab^hor-* "very" and **d^hei* "to shine".

A number of speculative non-Greek etymologies have been suggested in scholarship.

The connection to Phoenician religion claimed by Herodotus I.105,131) has led to inconclusive attempts at deriving Greek *Aphrodite* from a Semitic *Aštoret*, via hypothetical Hittite transmission.

Another Semitic etymology compares Assyrian *barīrītu*, the name of a female demon found in Middle Babylonian and Late Babylonian texts.^[9]

The name probably means "she who (comes) at dusk," which would identify Aphrodite in her personification as the evening star, a significant parallel she shares with Mesopotamian Ishtar.

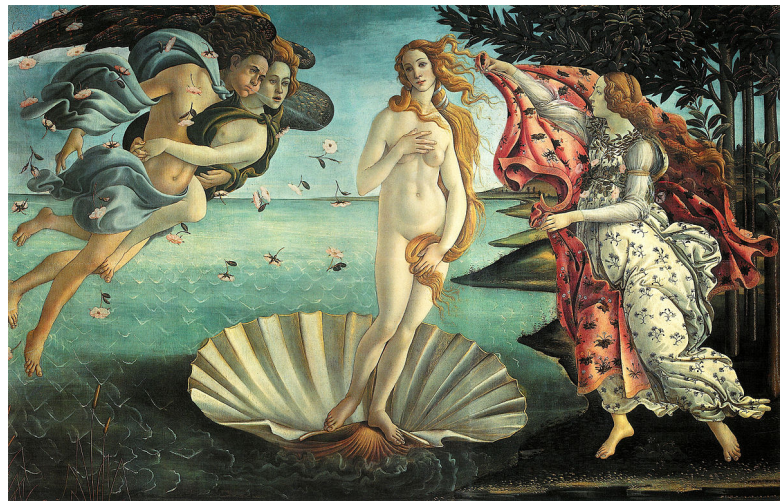
Another non-Greek etymology suggested by M. Hammarström,^[10] looks to Etruscan, comparing (*e*)*pruni* "lord", an Etruscan honorific loaned into Greek as πρύτανις. This would make the theonym in origin an honorific, "the lady". Hjalmar Frisk rejects this etymology as implausible.

The Etymologicum Magnum presents a medieval learned pseudo-etymology, explaining Aphrodite as derived from the compound ἁβροδίατος *habrodiāitos* ("she who lives delicately" from ἁβρός *habros* + δίατα *diāta*) explaining the alternation between *b* and *ph* as a "familiar" characteristic of Greek "obvious from the Macedonians".^[11]

Mythology

Birth

Aphrodite is usually said to have been born near Paphos, on the island of Cyprus, for which reason she is called "Cyprian", especially in the poetic works of Sappho. Her chief center of worship was at Paphos, where the goddess of desire had been worshipped from the early Iron Age in the form of Ishtar and Astarte. However, other versions of her myth have her born near the island of Kythira (Cythera), for which reason she is called "Cytherea".^[12] Kythira was a stopping place for trade and culture between Crete and the Peloponesus, so these stories may preserve traces of the migration of Aphrodite's cult from the Middle East to mainland Greece.



The Birth of Venus by Sandro Botticelli, c. 1485

In the most famous version of her myth, her birth was the consequence of a castration: Cronus severed Uranus' genitals and threw them behind him into the sea. The foam from his genitals gave rise to Aphrodite (for which reason she is called "foam-arisen"), while the Erinyes (furies) emerged from the drops of blood. Hesiod states that the genitals "were carried over the sea a long time, and white foam arose from the immortal flesh; with it a girl grew." This girl became Aphrodite. She floated ashore on a scallop shell. This image of a fully mature "Venus rising from the sea" (*Venus Anadyomene*^[13]) was one of the iconic representations of Aphrodite, made famous in a much-admired painting by Apelles, now lost, but described in the *Natural History* of Pliny the Elder.



Petra tou Romiou ("The rock of the Greek"), Aphrodite's legendary birthplace in Paphos, Cyprus.

In another version of her origin,^[14] she was considered a daughter of Zeus and Dione, the mother goddess whose oracle was at Dodona. Aphrodite herself was sometimes also referred to as "Dione." "Dione" seems to be a feminine form of "Dios", the genitive form case of Zeus, and could be taken to mean simply "the goddess" in a generic sense. Aphrodite might then be an equivalent of Rhea, the Earth Mother, whom Homer relocated to Olympus.

Some scholars have hypothesized an original Proto-Indo-European pantheon, with the chief male god (Di-) represented by the sky and thunder, and the chief female god (feminine form of Di-) represented as the earth or fertile soil. After the worship of Zeus had

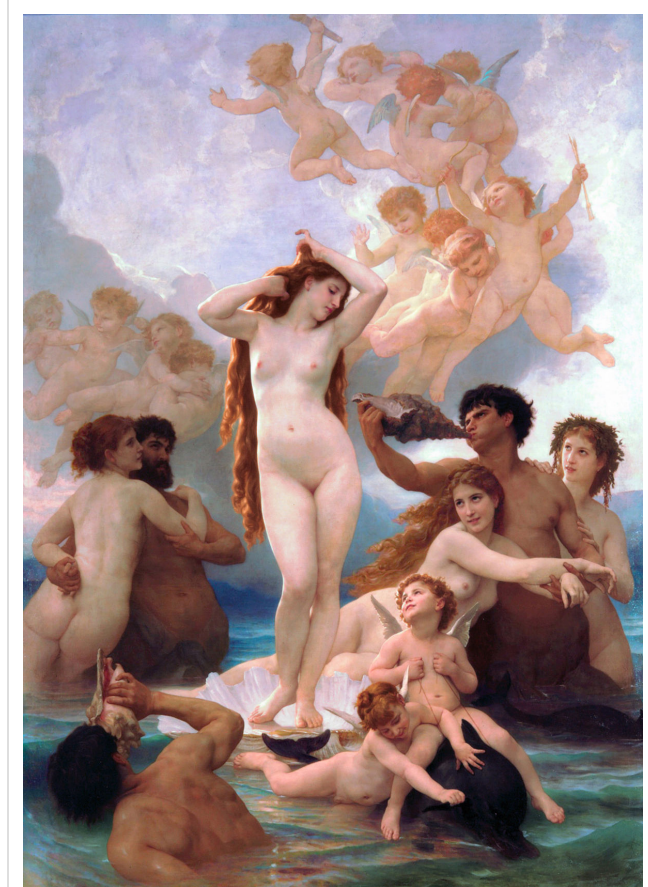
displaced the oak-grove oracle at Dodona, some poets made Zeus the father of Aphrodite. In some tales, Aphrodite was a daughter of Zeus and Thalassa (the sea).

In Homer, Aphrodite, venturing into battle to protect her son, Aeneas, is wounded by Diomedes and returns to her mother, to sink down at her knee and be comforted.

Aphrodite Ourania and Aphrodite Pandemos

By the late 5th century BC, philosophers might separate Aphrodite into two separate goddesses, not individuated in cult: *Aphrodite Ourania*, born from the sea foam after Cronus castrated Uranus, and *Aphrodite Pandemos*, the common Aphrodite "of all the folk," born from Zeus and Dione.^[15] Among the neo-Platonists and eventually their Christian interpreters, Aphrodite Ourania figures as the celestial Aphrodite, representing the love of body and soul, while Aphrodite Pandemos is associated with mere physical love. The representation of Aphrodite Ourania, with a foot resting on a tortoise, was read later as emblematic of discretion in conjugal love; the image is credited to Phidias, in a chryselephantine sculpture made for Elis, of which we have only a passing remark by Pausanias.^[16]

Thus, according to the character Pausanias in Plato's *Symposium*,^[17] Aphrodite is two goddesses, one older while the other younger. The older, Urania, is the daughter of Uranus, and inspires homosexual male (and more specifically, ephobic) love/eros; the younger is named Pandemos, the daughter of Zeus and Dione, and all love for women comes from her. The speech of Pausanias distinguishes two manifestations of Aphrodite, represented by the two stories: Aphrodite Ourania ("heavenly" Aphrodite), and Aphrodite Pandemos ("Common" Aphrodite).^[18]



The Birth of Venus by William-Adolphe Bouguereau, c. 1879

Adulthood

Aphrodite had no childhood: in every image and each reference she is born as an adult, nubile, and infinitely desirable. She is often depicted nude in many of the images she is in. Aphrodite, in many of the late anecdotal myths involving her, is characterized as vain, ill-tempered and easily offended. Though she is one of the few gods of the Greek Pantheon to be actually married, she is frequently unfaithful to her husband.

Hephaestus is one of the most even-tempered of the Hellenic deities; in the narrative embedded in the *Odyssey* Aphrodite seems to prefer Ares, the volatile god of war, as she was attracted to his violent nature. She is one of a few characters who played a major part in the original cause of the Trojan War itself: not only did she offer Helen of Troy to Paris, but the abduction was accomplished when Paris, seeing Helen for the first time, was inflamed with desire to have her—which is Aphrodite's realm.

Due to her immense beauty, Zeus was frightened that she would be the cause of violence between the other gods. He married her off to Hephaestus, the dour, humorless god of smithing. In another version of this story, Hera, Hephaestus' mother, had cast him off Olympus; deeming him ugly and deformed. His revenge was to trap her in a magic throne, and then to demand Aphrodite's hand in return for Hera's release.

Hephaestus was overjoyed at being married to the goddess of beauty and forged her beautiful jewelry, including the cestus, a girdle that made her even more irresistible to men. Her unhappiness with her marriage caused Aphrodite to seek out companionship from others, most frequently Ares, but also Adonis.

Aphrodite and Psyche



Psyché revived by the kiss of Love by Antonio Canova, c. 1793.
Currently in the Louvre Museum.

Aphrodite figures as a secondary character in the Tale of Eros and Psyche, which first appeared as a digressive story told by an old woman in Lucius Apuleius' novel, *The Golden Ass*, written in the second century AD. In it Aphrodite was jealous of the beauty of a mortal woman named Psyche. She asked Eros to use his golden arrows to cause Psyche to fall in love with the ugliest man on earth. Eros agreed, but then fell in love with Psyche on his own, by accidentally pricking himself with a golden arrow.

Meanwhile, Psyche's parents were anxious that their daughter remained unmarried. They consulted an oracle who told them she was destined for no mortal lover, but a creature that lived on top of a particular mountain, that even the gods themselves feared. Eros had arranged for the oracle to say this. Psyche was resigned to her fate and climbed to the top of the mountain. She told the townsfolk that followed her to leave and let her face her fate on her own.

There, Zephyrus, the west wind, gently floated her downwards. She entered a cave on the appointed mountain, surprised to find it full of jewelry and finery. Eros visited her every night in the cave and they made passionate love; he demanded only that she never light any lamps because he did not want her to know who he

was (having wings made him distinctive). Her two sisters, jealous of Psyche, convinced her that her husband was a monster, and she should strike him with a dagger. So one night she lit a lamp, but recognizing Eros instantly, she dropped her dagger. Oil spilled from the lamp onto his shoulder, awaking him, and he fled, saying "Love cannot live where there is no trust!"

When Psyche told her two jealous elder sisters what had happened, they rejoiced secretly and each separately walked to the top of the mountain and did as Psyche described her entry to the cave, hoping Eros would pick them instead. Eros was still heart broken and did not pick them and they fell to their deaths at the base of the mountain.

Psyche searched for her love across much of Greece, finally stumbling into a temple to Demeter, where the floor was covered with piles of mixed grains. She started sorting the grains into organized piles and, when she finished, Demeter spoke to her, telling her that the best way to find Eros was to find his mother, Aphrodite, and earn her blessing. Psyche found a temple to Aphrodite and entered it.

Aphrodite assigned her a similar task to Demeter's temple, but gave her an impossible deadline to finish it by. Eros intervened, for he still loved her, and caused some ants to organize the grains for her. Aphrodite was outraged at her success and told her to go to a field where deadly golden sheep grazed and get some golden wool.

Psyche went to the field and saw the sheep but was stopped by a river-god, whose river she had to cross to enter the field. He told her the sheep were mean and vicious and would kill her, but if she waited until noontime, the sheep would go into the shade on the other side of the field and sleep; she could pick the wool that stuck to the branches and bark of the trees. Psyche did so and Aphrodite was even more outraged at her survival and success.

Finally, Aphrodite claimed that the stress of caring for her son, depressed and ill as a result of Psyche's unfaithfulness, had caused her to lose some of her beauty. Psyche was to go to Hades and ask Persephone, the queen of the underworld, for a bit of her beauty in a black box that Aphrodite gave to Psyche. Psyche walked to a tower, deciding that the quickest way to the underworld would be to die. A voice stopped her at the last moment and told her a route that would allow her to enter and return still living, as well as telling her how to pass the three-headed dog Cerberus, Charon and the other dangers of the route. She was to not lend a hand to anyone in need.

She baked two barley cakes for Cerberus, and took two coins for Charon. She pacified Cerberus with the barley cake and paid Charon to take her to Hades. On the way there, she saw hands reaching out of the water. A voice told her to toss a barley cake to them. She refused. Once there, Persephone said she would be glad to do Aphrodite a favor. She once more paid Charon, and gave the other barley cake to Cerberus.

Psyche left the underworld and decided to open the box and take a little bit of the beauty for herself, thinking that if she did so, Eros would surely love her. Inside was a "Stygian sleep," which overtook her. Eros, who had forgiven her, flew to her body and wiped the sleep from her eyes, then begged Zeus and Aphrodite for their consent to his wedding of Psyche. They agreed and Zeus made her immortal. Aphrodite danced at the wedding of Eros and Psyche, and their subsequent child was named Hedone, or Voluptas in Roman mythology.



Aphrodite Ourania, draped rather than nude, and with her foot resting on a tortoise (Musée du Louvre).

Adonis

Aphrodite was Adonis' lover and a surrogate mother to him. Cinyras, the King of Cyprus, had an intoxicatingly beautiful daughter named Myrrha. When Myrrha's mother commits Hubris against Aphrodite by claiming her daughter is more beautiful than the famed goddess, Myrrha is punished with a never ending lust for her own father. Cinyras is repulsed by this, but Myrrha disguises herself as a prostitute, and secretly sleeps with her father at night.

Eventually, Myrrha becomes pregnant and is discovered by Cinyras. In a rage, he chases her out of the house with a knife. Myrrha flees from him, praying to the gods for mercy as she runs. The

gods hear her plea, and change her into a Myrrh tree so her father cannot kill her. Eventually, Cinyras takes his own life in an attempt to restore the family's honor.

Myrrha gives birth to a baby boy named Adonis. Aphrodite happens by the Myrrh tree and, seeing him, takes pity on the infant. She places Adonis in a box, and takes him down to Hades so that Persephone can care for him. Adonis grows into a strikingly handsome young man, and Aphrodite eventually returns for him. Persephone, however, is loath to give him up, and wishes Adonis would stay with her in the underworld. The two goddesses begin such a quarrel that Zeus is forced to intercede. He decrees that Adonis will spend a third of the year with Aphrodite, a third of the year with Persephone, and a third of the year with whomever he wishes. Adonis, of course, chooses Aphrodite.

Adonis begins his year on the earth with Aphrodite. One of his greatest passions is hunting, and although Aphrodite is not naturally a hunter, she takes up the sport just so she can be with Adonis. They spend every waking hour with one another, and Aphrodite is enraptured with him. However, her anxiety begins to grow over her neglected duties, and she is forced to leave him for a short time. Before she leaves, she gives Adonis one warning: do not attack an animal who shows no fear. Adonis agrees to her advice, but, secretly doubting her skills as a huntress, quickly forgets her warning.

Not long after Aphrodite leaves, Adonis comes across an enormous wild boar, much larger than any he has ever seen. It is suggested that the boar is the god Ares, one of Aphrodite's lovers made jealous through her constant doting on Adonis. Although boars are dangerous and will charge a hunter if provoked, Adonis disregards Aphrodite's warning and pursues the giant creature. Soon, however, Adonis is the one being pursued; he is no match for the giant boar.

In the attack, Adonis is castrated by the boar, and dies from a loss of blood. Aphrodite rushes back to his side, but she is too late to save him and can only mourn over his body. Wherever Adonis' blood falls, Aphrodite causes anemones to grow in his memory. She vows that on the anniversary of his death, every year there will be a festival held in his honor.

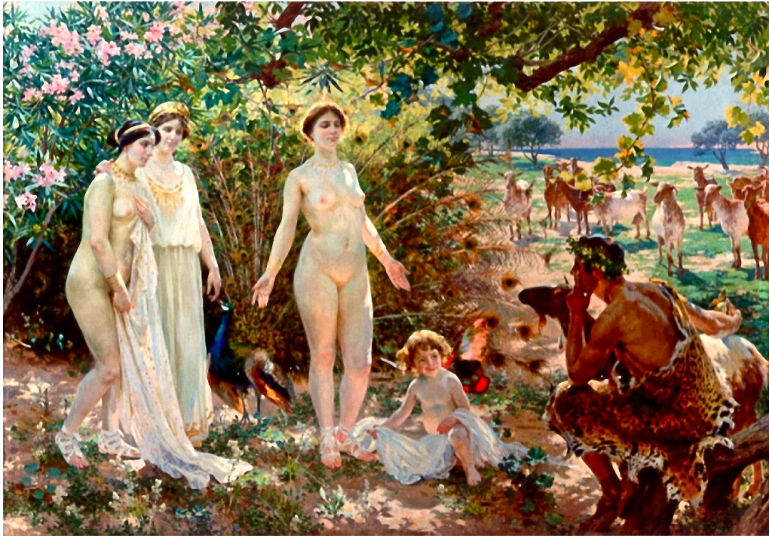
On his death, Adonis goes back to the underworld, and Persephone is delighted to see him again. Eventually, Aphrodite realizes that he is there, and rushes back to retrieve him. Again, she and Persephone bicker over who is allowed to keep Adonis until Zeus intervenes. This time, he says that Adonis must spend six months with Aphrodite



Venus and Adonis by Titian, c. 1554

and six months with Persephone, the way it should have been in the first place.

The Judgement of Paris



This painting shows Paris surveying Aphrodite naked, with the other two goddesses watching nearby. This is one of the numerous works that depict the event. (*El Juicio de Paris* by Enrique Simonet, c. 1904)

The gods and goddesses as well as various mortals were invited to the marriage of Peleus and Thetis (the eventual parents of Achilles). Only the goddess Eris (Discord) was not invited, but she arrived with a golden apple inscribed with the word *kallistēi* ("to the fairest one"), which she threw among the goddesses. Aphrodite, Hera, and Athena all claimed to be the fairest, and thus the rightful owner of the apple.

The goddesses chose to place the matter before Zeus, who, not wanting to favor one of the goddesses, put the choice into the hands of Paris. After bathing in the spring of Mount Ida

(where Troy was situated), the goddesses appeared before Paris. Paris, having been given permission by Zeus to set any conditions he saw fit, required that the goddesses undress and allow him to see them naked. (Another version of the myth says that the goddesses themselves chose to undress.) Still, Paris could not decide, as all three were ideally beautiful, so the goddesses resorted to bribes.

Hera tried to bribe Paris with control over all Asia and Europe, while Athena offered wisdom, fame, and glory in battle, and Aphrodite offered the most beautiful mortal woman in the world as a wife, and he accordingly chose her. This woman was Helen, who was, unfortunately for Paris, already married to King Menelaus of Sparta. The other two goddesses were enraged by this and through Helen's abduction by Paris they brought about the Trojan War.

Pygmalion and Galatea

Pygmalion was a sculptor who had never found a woman worthy of his love. Aphrodite took pity on him and decided to show him the wonders of love. One day, Pygmalion was inspired by a dream of Aphrodite to make a woman out of ivory resembling her image, and he called her Galatea. He fell in love with the statue and decided he could not live without her. He prayed to Aphrodite, who carried out the final phase of her plan and brought the exquisite sculpture to life. Pygmalion loved Galatea and they were soon married.

Another version of this myth tells that the women of the village where Pygmalion lived grew angry that he had not married. They asked Aphrodite to force him to marry. Aphrodite agreed and went that very night to Pygmalion, and asked him to pick a woman to marry. She told him that if he did not pick one, she would do so for him. Not wanting to be married, he begged her for more time, asking that he be allowed to make a sculpture of Aphrodite before he had to choose his bride. Flattered, she accepted.

Pygmalion spent a lot of time making small clay sculptures of the goddess, claiming it was needed so he could pick the right pose. As he started making the actual sculpture he was shocked to discover he actually wanted to finish, even though he knew he would have to marry someone when he finished. The reason he wanted to finish it was that he had fallen in love with the sculpture. The more he worked on it, the more it changed, until it no longer resembled Aphrodite at all.

At the very moment Pygmalion stepped away from the finished sculpture Aphrodite appeared and told him to choose his bride. Pygmalion chose the statue. Aphrodite told him that could not be, and asked him again to choose a bride. Pygmalion put his arms around the statue, and asked Aphrodite to turn him into a statue so he could be with her. Aphrodite took pity on him and brought the statue to life instead.



Pygmalion et Galatée by Anne-Louis Girodet de Roussy-Trioson, c. 1819

Consorts and children

1. Hephaestus
 2. Ares
 1. Phobos
 2. Deimos
 3. Adrestia
 4. Harmonia
 5. The Erotes
 1. Eros^[3]
 2. Anteros
 3. Himeros
 4. Pothos
 3. Poseidon
 1. Rhode
 4. Hermes
 1. Tyche
 2. Peitho
 3. Eunomia
 4. Hermaphroditos
 5. Dionysus
 1. The Charites (Graces)
 1. Thalia
 2. Euphrosyne
 3. Aglaea
 2. Priapus
 6. Adonis
 1. Beroe
 7. Phaethon (son of Eos)
 1. Astynooos
 8. Anchises
 1. Aeneas
 2. Lyrus
 9. Butes
 1. Eryx
 10. unknown father
 1. Meligounis + several more unnamed daughters^[19]
-

Other tales

In one version of the story of Hippolytus, she was the catalyst for his death. He scorned the worship of Aphrodite for Artemis and, in revenge, Aphrodite caused his stepmother, Phaedra, to fall in love with him, knowing Hippolytus would reject her.

In the most popular version of the story, as told in the play *Hippolytus* by Euripides, Phaedra seeks revenge against Hippolytus by killing herself and, in her suicide note, telling Theseus, her husband and Hippolytus' father, that Hippolytus had raped her. Hippolytus was oath-bound not to mention Phaedra's love for him and nobly refused to defend himself despite the consequences.

Theseus then cursed his son, a curse that Poseidon was bound to fulfill and so Hippolytus was laid low by a bull from the sea that caused his chariot-team to panic and wreck his vehicle. Hippolytus forgives his father before he dies and Artemis reveals the truth to Theseus before vowing to kill the one Aphrodite loves (Adonis) for revenge.

Glaucus of Corinth angered Aphrodite and she made her horses angry during the funeral games of King Pelias. They tore him apart. His ghost supposedly frightened horses during the Isthmian Games.

In one Greek myth, Aphrodite placed the curse of snakes for hair and the stone-gaze upon Medusa and her sisters. Aphrodite was jealous of the three sisters beauty, and she grew so jealous she cursed them.

Comparative mythology

Ancient Near Eastern parallels

Further information: Ancient Semitic religion and Ishtar

The religions of the Ancient Near East have a number of love goddesses that can be argued to be predecessors of certain aspects of Aphrodite.

The Sumerian love goddess was Inanna, reflected as Ishtar/Astarte in Semitic religion.

Other comparanda are Armenian Astghik and Etruscan Turan. Hans Georg Wunderlich further connects Aphrodite with the Minoan snake goddess.^[20]

The Egyptian snake goddess Wadjet was associated with the city known to the Greeks as *Aphroditopolis* (the city of Aphrodite).^[21]

Lucian of Samosata (*De Dea Syria* .4) identifies Aphrodite with Europa, the Phoenecian princess who Zeus transformed into a white bull abducted and carried to Crete.

Pausanias states that the first to establish a cult of Aphrodite were the Assyrians, after the Assyrians the Paphians of Cyprus and then the Phoenicians at Ascalon. The Phoenicians in turn taught her worship to the people of Cythera.^[22]

An origin of (or significant influence on) the Greek love goddess from Near Eastern traditions was seen with some skepticism in classical 19th century scholarship. Authors like A. Enmann (*Kypros und der Ursprung des Aphroditokultes* 1881) attempted to portray the cult of Aphrodite as a native Greek development.

Scholarly opinion on this question has shifted significantly since the 1980s, notably due to Walter Burkert (1984), and the significant influence of the Near East on early Greek religion in general (and on the cult of Aphrodite in particular) is now widely recognized as dating to a period of Orientalization during the 8th century BC, when archaic Greece was on the fringes of the Neo-Assyrian Empire.^[23]

An important parallel between Ishtar and Aphrodite is their identification as the evening star. Babylonian astrology associated the planet Venus with Ishtar. This presumably follows a yet earlier Sumerian tradition identifying Inanna with the planet Venus.

Scholars such as Bendt Alster have suggested that this identification may go back to the Early Bronze Age.

In native Greek tradition, the planet had two names, *Hesperos* as the evening star and *Eosphoros* as the morning star. The Greeks adopted the identification of the morning and the evening star as well as its identification as

Ishtar/Aphrodite during the 4th century BC, along with other items of Babylonian astrology such as the zodiac (Eudoxus of Cnidus).

The Ancient Greeks and Romans often equated their deities with foreign ones in a process known as *interpretatio graeca*. Aphrodite was equated by the Greeks to Egyptian Hathor, Assyrian Mylitta, Canaanite/Phoenician Astarte and Arabian Alilat.

Comparison with the Indo-European dawn goddess

It has long been accepted in comparative mythology that Aphrodite (regardless of possible oriental influences) preserves some aspects of the Indo-European dawn goddess *Hausos (properly Greek Eos, Latin Aurora, Sanskrit Ushas).^[24]

Janda (2010) etymologizes her name as "she who rises from the foam [of the ocean]" and points to Hesiod's *Theogony* account of Aphrodite's birth as an archaic reflex of Indo-European myth. Aphrodite rising out of the waters after Cronus defeats Uranus as a mytheme would then be directly cognate to the Rigvedic myth of Indra defeating Vrtra, liberating Ushas.^[7]

Cult of Aphrodite

The epithet *Aphrodite Acidalia* was occasionally added to her name, after the spring she used to bathe in, located in Boeotia (Virgil I, 720). She was also called *Kypris* or *Cytherea* after her birth-places in Cyprus and Cythera, respectively, both centers of her cult. She was associated with Hesperia and frequently accompanied by the Oreads, nymphs of the mountains.

Her festival, *Aphrodisia*, was celebrated across Greece but particularly in Athens and Corinth. At the temple of Aphrodite on the summit of Acrocorinth (before the Roman destruction of the city in 146 BC) intercourse with her priestesses was considered a method of worshiping Aphrodite. This temple was not rebuilt when the city was reestablished under Roman rule in 44 BC, but it is likely that the fertility rituals continued in the main city near the agora.

Aphrodite was associated with, and often depicted with, the sea, dolphins, doves, swans, pomegranates, sceptres, apples, myrtle, rose trees, lime trees, clams, scallop shells, and pearls.

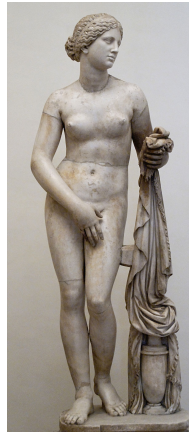
One aspect of the cult of Aphrodite and her precedents that Thomas Bulfinch's much-reprinted *The Age of Fable; or Stories of Gods and Heroes* (1855 etc.) elided^[25] was the practice of ritual prostitution in her shrines and temples. The euphemism in Greek is *hierodoule*, "sacred slave." The practice was an inherent part of the rituals owed to Aphrodite's Near Eastern forebears, Sumerian Inanna and Akkadian Ishtar, whose temple priestesses were the "women of Ishtar," *ishtaritum*.^[26]

The practice has been documented in Babylon, Syria and Palestine, in Phoenician cities and the Tyrian colony Carthage, and for Hellenic Aphrodite in Cyprus, the center of her cult, Cythera, Corinth and in Sicily (Marcovich 1996:49); the practice however is not attested in Athens. Aphrodite was everywhere the patroness of the *hetaera* and courtesan. In Ionia on the coast of Asia Minor, *hierodoulai* served in the temple of Artemis.

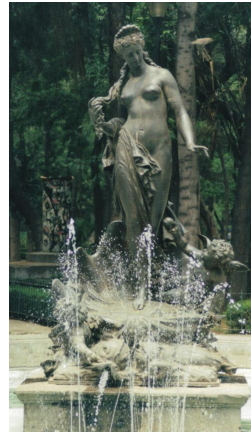
Gallery



The Venus Kallipygos. *Aphrodite Kallipygos*, "Aphrodite of the Beautiful Buttocks"),^[27] is a type of nude female statue of the Hellenistic era. It depicts a partially draped woman^[28] raising her light peplos^[29] to uncover her hips and buttocks, and looking back and down over her shoulder, perhaps to evaluate them



The Ludovisi *Cnidian Aphrodite*, Roman marble copy (torso and thighs) with restored head, arms, legs and drapery support. The *Aphrodite of Cnidus* was one of the most famous works of the Attic sculptor Praxiteles (4th century BC).



Fountain of Aphrodite in Mexico City.



An engraving of the Venus de' Medici. The goddess is depicted in a fugitive, momentary pose, as if surprised in the act of emerging from the sea, to which the dolphin at her feet alludes. The dolphin would not have been a necessary support for the bronze original. Venus' modest pose is similar to pose held by the Venus in *The Birth of Venus*, by Sandro Botticelli, and many different statues from antiquity.



Aphrodite of Menophantos a Venus Pudica signed by Menophantos, first century BC, found at San Gregorio al Celio, Rome (Museo Nazionale Romano), The *Aphrodite of Menophantos* is a Roman marble statue of Venus of the Capitoline Venus type.



Aphrodite Heyl, terracotta statuette of very high quality, probably from Myrina, 2nd century BC



The Venus Anadyomene, from Pompeii, believed to be a copy of a lost work by Apelles.



The Ludovisi Throne (460 BC?) is believed to be a classical Greek bas-relief, although it has also been alleged to be a 19th century forgery



The Birth of Venus (1912), by Odilon Redon.



Aphrodite riding a swan: Attic white-ground red-figured *kylix*, ca. 460, found at Kameiros (Rhodes).



The 'Breasts of Aphrodite' twin hills in Mykonos

References

Bibliography

- C. Kerényi (1951). *The Gods of the Greeks*.
- Walter Burkert (1985). *Greek Religion* (Harvard University Press).

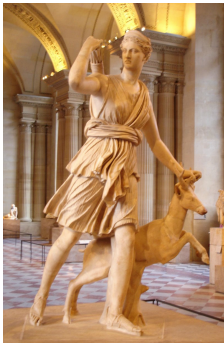
Notes

- [1] Hesiod, *Theogony*, 188
- [2] Homer, *Iliad* 5.370.
- [3] Eros is usually mentioned as the son of Aphrodite but in other versions he is born out of Chaos
- [4] Reginald Eldred Witt, *Isis in the ancient world* (Johns Hopkins University Press) 1997:125. ISBN 0-8018-5642-6
- [5] Hesiod, *Theogony*, 176ff.
- [6] Pocket Oxford Classical Greek Dictionary (2002)
Oxford Grammar Of Classical Greek (2001)
- [7] Janda, Michael, *Die Musik nach dem Chaos*, Innsbruck 2010, p. 65
- [8] Mallory, J.P. and D.Q. Adams. *Encyclopedia of Indo-European Culture*. London: Fitzroy Dearborn Publishing, 1997.
- [9] see Chicago Assyrian Dictionary vol. 2 p. 111
- [10] In *Glotta: Zeitschrift für griechische und lateinische Sprache* **11**, 21 5f.
- [11] Etymologicum Magnum, Ἀφροδίτη
- [12] Homer, *Odyssey* viii. 288; Herodotus i. 105; Pausanias iii. 23. § 1; Anacreon v. 9; Horace, *Carmina* i. 4. 5.
- [13] *Ἀναδυόμενη* (*Anadyómenē*), "rising up".
- [14] *Iliad* (Book V)
- [15] E.g. Plato, *Symposium* 181a-d.
- [16] Pausanias, *Periegesis* vi.25.1; *Aphrodite Pandemos* was represented in the same temple riding on a goat, symbol of purely carnal rut: "The meaning of the tortoise and of the he-goat I leave to those who care to guess," Pausanias remarks. The image was taken up again after the Renaissance: see Andrea Alciato, *Emblemata / Les emblemes* (1584) (<http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FALc195>).
- [17] Plato, *Symposium* 180e.
- [18] Richard L. Hunter, *Plato's Symposium*, Oxford University Press: 2004, p. 44
- [19] Hesychius of Alexandria s. v. Μελιγουνίς: "Meligounis: this is what the island Lipara was called. Also one of the daughters of Aphrodite."
- [20] Wunderlich (R. Winston, tr.) *The secret of Crete* (1987:134)
- [21] C.L. Whitcombe. *Minoan snake goddess.8.Snakes, Egypt magic and women*. Minoan Snake Goddess (<http://witcombe.sbc.edu/snakegoddess/>)
- [22] Pausanias, Description of Greece, I. XIV.7 (<http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Paus.+1.14.7>)
- [23] see Burkert in his introduction to *The Orientalizing Revolution: Near Eastern Influence on Greek Culture in the Early Archaic Age* (1992), especially in pp 1-6.
- [24] Dumézil. *Ouranos-Vârûna: Étude de mythologie compâree indo-européene*. Paris Maisonneuve.1934
- [25] "Our work is not for the learned, nor for the theologian, nor for the philosopher, but for the reader of English literature, of either sex, who wishes to comprehend the allusions so frequently made by public speakers, lecturers, essayists, and poets, and those which occur in polite conversation." Bulfinch's obituary in the *Boston Evening Standard* noted that the contents were "expurgated of all that would be offensive".
- [26] Miroslav Marcovich, "From Ishtar to Aphrodite" *Journal of Aesthetic Education* **30.2**, Special Issue: Distinguished Humanities Lectures II (Summer 1996) p 49.
- [27] The word callipygian is defined as "having shapely buttocks" by Merriam-Webster.
- [28] Conventionally presumed to be Venus, though it may equally be a portrait of a mortal woman, such as a hetaira, or an image of the goddess modeled on one such
- [29] The gesture of Aphrodite/Venus lifting of the robe symbolized religious initiation and the ancient Greeks worshiped the woman's "rich" buttocks to obtain great wealth on earth as the two Syracusan sisters who inspired the Kallipygos idea, had accomplished.

External links

- Theoi Project, Aphrodite (<http://www.theoi.com/Olympios/Aphrodite.html>) information from classical literature, Greek and Roman art
 - The Glory which Was Greece from a Female Perspective (<http://www.nytimes.com/2008/12/19/arts/design/19wome.html?em>)
 - Sappho's Hymn to Aphrodite, with a brief explanation (<http://afrodite.saffo.googlepages.com/aphrodite-sappho.html>)`
-

Artemis

Artemis	
<div></div> <div>The <i>Diana of Versailles</i>, a Roman copy of a Greek sculpture by Leochares (Louvre Museum)</div>	
Goddess of the Hunt, Forests and Hills, the Moon	
Symbol	Bow, arrows, stags, hunting dog and moon
Parents	Zeus and Leto
Siblings	Apollo
Roman equivalent	Diana

Artemis was one of the most widely venerated of the Ancient Greek deities. Her Roman equivalent is Diana. Some scholars^[1] believe that the name and indeed the goddess herself was originally pre-Greek.^[2] Homer refers to her as *Artemis Agrotera, Potnia Theron*: "Artemis of the wildland, Mistress of Animals".^[3] The Arcadians believed she was the daughter of Demeter.^[4]

In the classical period of Greek mythology, Artemis (Greek: (nominative) Ἄρτεμις, (genitive) Ἀρτέμιδος) was often described as the daughter of Zeus and Leto, and the twin sister of Apollo. She was the Hellenic goddess of the hunt, wild animals, wilderness, childbirth, virginity and protector of young girls, bringing and relieving disease in women; she often was depicted as a huntress carrying a bow and arrows.^[5] The deer and the cypress were sacred to her. In later Hellenistic times, she even assumed the ancient role of Eileithyia in aiding childbirth.

Etymology

Ancient Greek writers linked Artemis (Doric *Artamis*) by way of folk etymology to *artemes* (ἄρτεμις) ‘safe’^[6] or *artamos* (ἄρταμος) ‘butcher’.^{[7][8]} However, the name *Artemis* (variants *Arktemis*, *Arktemisa*) is most likely related to Greek *árktos* ‘bear’ (from PIE **h₂ŕtḱos*), supported by the bear cult that the goddess had in Attica (Brauronia) and the Neolithic remains at the Arkouditessa, as well as the story about Callisto, which was originally about Artemis (Arcadian epithet *kallisto*).^[9]



This cult was a survival of very old totemic and shamanistic rituals and formed part of a larger bear cult found further afield in other Indo-European cultures (e.g., Gaulish Artio). It is believed that a precursor of Artemis was worshiped in Minoan Crete as the goddess of mountains and hunting, Britomartis. While connection with Anatolian names has been suggested,^{[10][11]} the earliest attested forms of the name *Artemis* are the Mycenaean Greek *a-te-mi-to*

and *a-ti-mi-te*, written in Linear B at Pylos.^[12] Artemis was venerated in Lydia as *Artimus*.^[13]

Artemis in mythology

Birth

Various conflicting accounts are given in Classical Greek mythology of the birth of Artemis and her twin brother, Apollo. All accounts agree, however, that she was the daughter of Zeus and Leto and that she was the twin sister of Apollo.

An account by Callimachus has it that Hera forbade Leto to give birth on either terra firma (the mainland) or on an island. Hera was angry with Zeus, her husband, because he had impregnated Leto. But the island of Delos (or Ortygia in the Homeric Hymn to Artemis) disobeyed Hera, and Leto gave birth there.^[14]

In ancient Cretan history Leto was worshipped at Phaistos and in Cretan mythology Leto gave birth to Apollo and Artemis at the islands known today as the Paximadia.

A *scholium* of Servius on *Aeneid* iii. 72 accounts for the island's archaic name Ortygia^[15] by asserting that Zeus transformed Leto into a quail (*ortux*) in order to prevent Hera from finding out his infidelity, and Kenneth McLeish suggested further that in quail form Leto would have given birth with as few birth-pains as a mother quail suffers when it lays an egg.^[16]

The myths also differ as to whether Artemis was born first, or Apollo. Most stories depict Artemis as born first, becoming her mother's mid-wife upon the birth of her brother Apollo.



Artemis (on the left, with a deer) and Apollo (on the right, holding a lyre) from Myrina, dating to approximately 25 BC



Apollo (left) and Artemis. Brygos (potter, signed), Briseis Painter, Tondo of an Attic red-figure cup, ca. 470 BC, Louvre.

Childhood

The childhood of Artemis is not fully related in any surviving myth. The *Iliad* reduced the figure of the dread goddess to that of a girl, who, having been thrashed by Hera, climbs weeping into the lap of Zeus.^[17] A poem of Callimachus to the goddess "who amuses herself on mountains with archery" imagines some charming vignettes: according to Callimachus, at three years old, Artemis, while sitting on the knee of her father, Zeus, asked him to grant her six wishes: to remain always a virgin; to have many names to set her apart from her brother Apollo; to be the **Phaesporia** or Light Bringer; to have a bow and arrow and a knee-length tunic so that she could hunt; to have sixty "daughters of Okeanos", all nine years of age, to be her choir; and for twenty Amnisides Nymphs as handmaidens to watch her dogs and bow while she rested. She wished for no city dedicated to her, but to rule the mountains, and for the ability to help women in the pains of childbirth.^[18]

Artemis believed that she had been chosen by the Fates to be a midwife, particularly since she had assisted her mother in the delivery of her twin brother, Apollo.^[19]

All of her companions remained virgins, and Artemis closely guarded her own chastity. Her symbols included the golden bow and arrow, the hunting dog, the stag, and the moon. Callimachus tells^[20] how Artemis spent her girlhood seeking out the things that she would need to be a huntress, how she obtained her bow and arrows from the isle of Lipara, where Hephaestus and the Cyclops worked.

Okeanus' daughters were filled with fear, but the young Artemis bravely approached and asked for bow and arrows. Callimachus then tells how Artemis visited Pan, the god of the forest, who gave her seven bitches and six dogs. She then captured six golden-horned deer to pull her chariot. Artemis practiced with her bow first by shooting at trees and then at wild beasts.^[20]

Wooing the Goddess

As a virgin, Artemis had interested many gods and men, but only her hunting companion, Orion, won her heart. Orion was accidentally killed either by Artemis or by Gaia.

Alpheus, a river god, was in love with Artemis, but he realizes that he can do nothing to win her heart. So he decides to capture her. Artemis, who is with her companions at Letrenoi, goes to Alpheus, but, suspicious of his motives, she covers her face with mud so that the river god does not recognize her. In another story, Alpheus tries to rape Artemis' attendant Arethusa. Artemis pities Arethusa and saves her by transforming Arethusa into a spring in Artemis' temple, Artemis Alphaea in Letrini, where the goddess and her attendant drink.

Bouphagos, the son of the Titan Iapetos, sees Artemis and thinks about raping her. Reading his sinful thoughts, Artemis strikes him at Mount Pholoe.

Sipriotes is a boy, who, either because he accidentally sees Artemis bathing or because he attempts to rape her, is turned into a girl by the goddess.



Roman marble *Bust of Artemis* after Kephisodotos (Musei Capitolini), Rome.

Actaeon

Multiple versions Actaeon myth survive, though many are fragmentary. The details vary but at the core they involve a great hunter, Actaeon who Artemis turns into a stag for a transgression and who is then killed by hunting dogs. Usually the dogs are his own, who no longer recognize their master. Sometimes they are Artemis' hounds.

According to the standard modern text on the work, Lamar Ronald Lacey's *The Myth of Aktaion: Literary and Iconographic Studies*, the most likely original version of the myth is that Actaeon was the hunting companion of the goddess who, seeing her naked in her sacred spring, attempts to force himself on her. For this hubris he is turned into a stag and devoured by his own hounds. However, in some surviving versions Actaeon is a stranger who happens upon her. Different tellings also diverge in the hunter's transgression, which is sometimes merely seeing the virgin goddess naked, sometimes boasting he is a better hunter than she, or even merely being a rival of Zeus for the affections of Semele.

Adonis



The Death of Adonis, by Giuseppe Mazzuoli, 1709 - Hermitage Museum

In some versions of the story of Adonis, who was a late addition to Greek mythology during the Hellenistic period, Artemis sent a wild boar to kill Adonis as punishment for his hubristic boast that he was a better hunter than she.

In other versions, Artemis killed Adonis for revenge. In later myths, Adonis had been related as a favorite of Aphrodite, and Aphrodite was responsible for the death of Hippolytus, who had been a favorite of Artemis. Therefore, Artemis killed Adonis to avenge Hippolytus's death.

In yet another version, Adonis was not killed by Artemis, but by Ares, as punishment for being with Aphrodite.

Orion

Orion was Artemis' hunting companion. In some versions, he is killed by Artemis, while in others he is killed by a scorpion sent by Gaia. In some versions, Orion tries to seduce Opis,^[21] one of her followers, and she killed him. In a version by Aratus,^[22] Orion took hold of Artemis' robe and she killed him in

self-defense.

In yet another version, Apollo sends the scorpion. According to Hyginus^[23] Artemis once loved Orion (in spite of the late source, this version appears to be a rare remnant of her as the pre-Olympian goddess, who took consorts, as Eos did), but was tricked into killing him by her brother Apollo, who was "protective" of his sister's maidenhood.

The Aloadae

These twin sons of Iphidemia and Poseidon, Otos and Ephialtes, grew enormously at a young age. They were aggressive, great hunters, and could not be killed unless they killed each other. The growth of the Aloadae never stopped, and they boasted that as soon as they could reach heaven, they would kidnap Artemis and Hera and take them as wives. The gods were afraid of them, except for Artemis who captured a fine deer (or in another version of the story, she changed herself into a doe) and jumped out between them. The Aloadae threw their spears and so mistakenly killed each other.

Callisto

Callisto was the daughter of Lycaon, King of Arcadia and also was one of Artemis's hunting attendants. As a companion of Artemis, she took a vow of chastity. Zeus appeared to her disguised as Artemis, or in some stories Apollo, gained her confidence, then took advantage of her (or raped her, according to Ovid). As a result of this encounter she conceived a son, Arcas.

Enraged, Hera or Artemis (some accounts say both) changed her into a bear. Arcas almost killed the bear, but Zeus stopped him just in time. Out of pity, Zeus placed Callisto the bear into the heavens, thus the origin of Callisto the Bear as a constellation. Some stories say that he placed both Arcas and Callisto into the heavens as bears, forming the Ursa Minor and Ursa Major constellations.



Diana and Callisto by Titian.

Iphigenia and the Taurian Artemis

Artemis punished Agamemnon after he killed a sacred stag in a sacred grove and boasted that he was a better hunter than the goddess. When the Greek fleet was preparing at Aulis to depart for Troy to begin the Trojan War, Artemis becalmed the winds. The seer Calchas advised Agamemnon that the only way to appease Artemis was to sacrifice his daughter Iphigenia. Artemis then snatched Iphigenia from the altar and substituted a deer. Various myths have been told around what happened after Artemis took her. Either she was brought to Tauros and led the priests there, or became Artemis' immortal companion.^[24]

Niobe

A Queen of Thebes and wife of Amphion, Niobe boasted of her superiority to Leto because while she had fourteen children (Niobids), seven boys and seven girls, Leto had only one of each. When Artemis and Apollo heard this impiety, Apollo killed her sons as they practiced athletics, and Artemis shot her daughters, who died instantly without a sound. Apollo and Artemis used poisoned arrows to kill them, though according to some versions two of the Niobids were spared, one boy and one girl. Amphion, at the sight of his dead sons, killed himself. A devastated Niobe and her remaining children were turned to stone by Artemis as they wept. The gods themselves entombed them.

Chione

Chione was a princess of Pokis. She was beloved by two gods, Hermes and Apollo, and boasted that she was prettier than Artemis because she made two gods fall in love with her at once. Artemis was furious and killed Chione with her arrow or struck her dumb by shooting off her tongue. However, some versions of this myth say Apollo and Hermes protected her from Artemis' wrath.

Atalanta, Oeneus and the Meleagrides



Artemis pouring a libation, c. 460-450 BC

Artemis saved the infant Atalanta from dying of exposure after her father abandoned her. She sent a female bear to suckle the baby, who was then raised by hunters. But she later sent a bear to hurt Atalanta because people said Atalanta was a better hunter. This is in some stories.

Among other adventures, Atalanta participated in the hunt for the Calydonian Boar, which Artemis had sent to destroy Calydon because King Oeneus had forgotten her at the harvest sacrifices. In the hunt, Atalanta drew the first blood, and was awarded the prize of the skin. She hung it in a sacred grove at Tegea as a dedication to Artemis.

Meleager was a hero of Aetolia. King Oeneus had him gather heroes from all over Greece to hunt the Calydonian Boar. After the death of Meleager, Artemis turned his grieving sisters, the Meleagrides into guineafowl that Artemis loved very much.

Aura

In Nonnus *Dionysiaca*,^[25] Aura was Greek goddess of breezes and cool air, daughter of Lelantos and Periboia. She was a virgin huntress, just like Artemis and proud of her maidenhood. One day, she claimed that the body of Artemis was too womanly and she doubted her

virginity. Artemis asked Nemesis for help to avenge her dignity and caused the rape of Aura by Dionysus. Aura became a mad and dangerous killer. When she bore twin sons, she ate one of them while the other one, Iakhos, was saved by Artemis. Iakhos later became an attendant of Demeter and the leader of Eleusinian Mysteries.

Trojan War

Artemis may have been represented as a supporter of Troy because her brother Apollo was the patron god of the city and she herself was widely worshipped in western Anatolia in historical times. In the *Iliad*^[26] she came to blows with Hera, when the divine allies of the Greeks and Trojans engaged each other in conflict. Hera struck Artemis on the ears with her own quiver, causing the arrows to fall out. As Artemis fled crying to Zeus, Leto gathered up the bow and arrows.

Artemis played quite a large part in this war. Like her mother and brother, who was widely worshiped at Troy, Artemis took the side of the Trojans. At the Greek's journey to Troy, Artemis becalmed the sea and stopped the journey until an oracle came and said they could win the goddess' heart by sacrificing Iphigenia, Agamemnon's daughter. Agamemnon once promised the goddess he would sacrifice the dearest thing to him, which was Iphigenia, but broke the promise. Other sources said he boasted about his hunting ability and provoked the goddess' anger. Artemis saved Iphigenia because of her bravery. In some versions of the myth,, Artemis made Iphigenia her attendant or turned her into Hecate, goddess of night, witchcraft, and the underworld.

Aeneas was helped by Artemis, Leto, and Apollo. Apollo found him wounded by Diomedes and lifted him to heaven. There, the three of them secretly healed him in a great chamber.

Worship of Artemis

Artemis, the goddess of forests and hills, was worshipped throughout ancient Greece.^[27] Her best known cults were on the island of Delos (her birthplace); in Attica at Brauron and Mounikhia (near Piraeus); in Sparta. She was often depicted in paintings and statues in a forest setting, carrying a bow and arrows, and accompanied by a deer.

The ancient Spartans used to sacrifice to her as one of their patron goddesses before starting a new military campaign.

Athenian festivals in honor of Artemis included Elaphebolia, Mounikhia, Kharisteria, and Brauronia. The festival of Artemis Orthia was observed in Sparta.

Pre-pubescent and adolescent Athenian girls were sent to the sanctuary of Artemis at Brauron to serve the Goddess for one year. During this time, the girls were known as *arktoi*, or little she-bears. A myth explaining this servitude states that a bear had formed the habit of regularly visiting the town of Brauron, and the people there fed it, so that, over time, the bear became tame. A girl teased the bear, and, in some versions of the myth, it killed her, while, in other versions, it clawed out her eyes. Either way, the girl's brothers killed the bear, and Artemis was enraged. She demanded that young girls "act the bear" at her sanctuary in atonement for the bear's death.

Virginal Artemis was worshipped as a fertility/childbirth goddess in some places, assimilating Ilithyia, since, according to some myths, she assisted her mother in the delivery of her twin. During the Classical period in Athens, she was identified with Hecate. Artemis also assimilated Caryatis (Carya).

Epithets

As **Aeginaea**, she was worshiped in Sparta; the name means either huntress of chamois, or the wielder of the javelin (αἰγανέα).^{[28][29]} She was worshipped at Naupactus as **Aetole**; in her temple in that town there was a statue of white marble representing her throwing a javelin.^[30] This "Aetolian Artemis" would not have been introduced at Naupactus, anciently a place of Ozolian Locris, until it was awarded to the Aetolians by Philip II of Macedon. Strabo records another precinct of "Aetolian Artemos" at the head of the Adriatic.^[31] As Agoraea she was the protector of the agora.

As **Agrotera**, she was especially associated as the patron goddess of hunters. In Elis she was worshiped as **Alphaea**. In Athens Artemis was often associated with the local Aeginian goddess, **Aphaea**. As **Potnia Theron**, she was the patron of wild animals; Homer used this title. As **Kourotrophos**, she was the nurse of youths. As **Locheia**, she was the goddess of childbirth and midwives. She was sometimes known as **Cynthia**, from her birthplace on Mount Cynthus on Delos, or **Amarynthia** from a festival in her honor originally held at Amarynthus in Euboea. She was sometimes identified by the name **Phoebe**, the feminine form of her brother Apollo's solar epithet Phoebus.

In Sparta the Artemis *Lygodesma* was worshipped. This epithet means "willow-bound" from the Gr. *lygos* (λυγός, willow) and *desmos* (δεσμός, bond). The willow tree appears in several ancient Greek myths and rituals.^[32]



Roman Temple of Artemis in Jerash, Jordan, built during the reign of Antoninus Pius.

Festivals



Sanctuary of Artemis at Brauron.

Artemis was born at the sixth day, the reason why it was sacred for her.

- Festival of Artemis in Brauron, where girls, aged between five and ten, dressed in saffron robes and played the bear to appease the goddess after she sent the plague when her bear was killed.
- Festival of Amarysia is a celebration to worship Artemis Amarysia in Attica. In 2007, a team of Swiss and Greek archaeologists found the ruin of Artemis Amarysia Temple, at Euboea, Greece.^[33]
- Festival of Artemis Saronia, a festival to celebrate Artemis in Trozeinos, a town in Argolis. A king

named Saron built a sanctuary for the goddess after the goddess saved his life when he went on hunting and swept by the wave and held a festival for her.^[34]

- At the 16 of Metageitnio (second month on Athenian calendar), people sacrifice to Artemis and Hecate at deme of Erchia.^[35]
- Kharisteria Festival on 6 of Boidromion (third month) to celebrate the victory of Marathon and also known as the Athenian "Thanksgiving".^[36]
- Day six of Elaphobolia (ninth month) festival of Artemis the Deer Huntress where she was offered cakes shaped like stags, made from dough, honey and sesame-seeds.^[37]
- Day 6 of 16 of Mounikhion (tenth month) a celebration of her as the goddess of nature and animal. A goat was being sacrificed to her.^[38]
- Day 6 of Thargelion (eleventh month) the 'birthday' of the goddess, while the seventh was Apollo's.^[39]
- A festival for Artemis Diktyнна (of the net) in Hypsous.
- Laphria, a festival for Artemis in Patrai. The procession started by setting the logs of wood around the altar, each of them sixteen cubits long. On the altar, within the circle, is placed the driest of their wood. Just before the time of the festival, they construct a smooth ascent to the altar, piling earth upon the altar steps. The festival begins with a most splendid procession in honor of Artemis, and the maiden officiating as priestess rides last in the procession upon a chariot yoked to four deer, Artemis' traditional mode of transportation (see below). It is, however, not until the next day that the sacrifice is offered.
- In Orchomenus, a sanctuary was built for Artemis Hymnia where her festival was celebrated every year.

Artemis in art



Fourth century Praxitelean bronze head of a goddess wearing a lunate crown, found at Issa (Vis, Croatia).

The oldest representations of Artemis in Greek Archaic art portray her as *Potnia Theron* ("Queen of the Beasts"): a winged goddess holding a stag and leopard in her hands, or sometimes a leopard and a lion. This winged Artemis lingered in ex-votos as Artemis Orthia, with a sanctuary close by Sparta.

In Greek classical art she is usually portrayed as a maiden huntress, young, tall and slim, clothed in a girl's short skirt,^[40] with hunting boots, a quiver, a bow^[41] and arrows. Often, she is shown in the shooting pose, and is accompanied by a hunting dog or stag. When portrayed as a goddess of the moon, Artemis wore a long robe and sometimes a veil covered her head. Her darker side is revealed in some vase paintings, where she is shown as the death-bringing goddess whose arrows fell young maidens and women, such as the daughters of Niobe.

Only in post-Classical art do we find representations of Artemis-Diana with the crown of the crescent moon, as Luna. In the ancient world, although she was occasionally associated with the moon, she was never portrayed as the moon itself. Ancient statues of Artemis have been found with crescent moons, but these moons

are always Renaissance-era additions.

On June 7, 2007, a Roman era bronze sculpture of *Artemis and the Stag* was sold at Sotheby's auction house in New York state by the Albright-Knox Art Gallery for \$25.5 million.

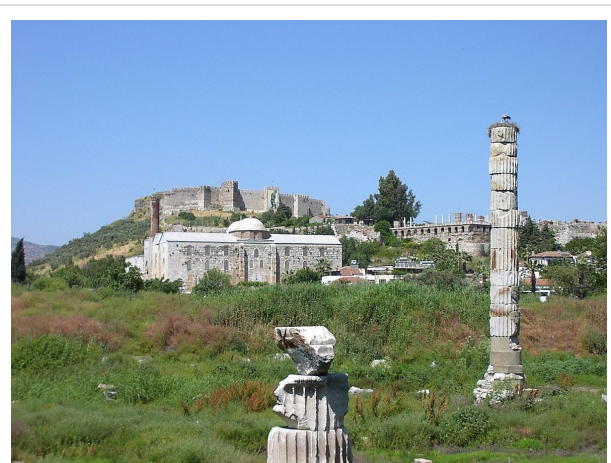
Attributes

• Bow and arrow

According to the Homeric Hymn to Artemis, she had golden bow and arrows, as her epithet was **Khryselakatos**, "of the Golden Shaft", and **Iokheira** (Showered by Arrows). The arrows of Artemis could also to bring sudden death and disease to girls and women. Artemis got her bow and arrow for the first time from The Kyklopes, as the one she asked from her father. The bow of Artemis also became the witness of Callisto's oath of her virginity. In later cult, the bow became the symbol of waxing moon.^[42]

• Chariots

Artemis' chariot was made of gold and was pulled by four golden horned deer (Elaphoi Khrysokeroi). The bridles of her chariot were also made of gold.^[43]



The site of the Temple of Artemis at Ephesus.

- **Spears, nets, and lyre**

Although quite seldom, Artemis is sometimes portrayed with a hunting spear. Her cult in Aetolia, the Artemis Aetolian, showed her with a hunting spear. The description about Artemis' spear can be found in Ovid's *Metamorphosis*, while Artemis with a fishing connected with her cult as a patron goddess of fishing.^[44]

As a goddess of maiden dances and songs, Artemis is often portrayed with a lyre.^[45]

Fauna

- **Deer**

Deer were the only animals held sacred to Artemis herself. On seeing a deer larger than a bull with horns shining, she fell in love with these creatures and held them sacred. Deer were also the first animals she captured. She caught five golden horned deer called **Elaphoi Khrysokeroi** and harnessed them to her chariot.^[43] The third labour of Heracles, commanded by Eurystheus, consisted in catching the Cerynitian Hind alive. Heracles begged Artemis for forgiveness and promised to return it alive. Artemis forgave him but targeted Eurystheus for her wrath.^[46]

- **Hunting dog**

Artemis got her hunting dogs from Pan in the forest of Arcadia. Pan gave Artemis two black-and-white dogs, three reddish ones, and one spotted one - these dogs were able to hunt even lions. Pan also gave Artemis seven bitches of the finest Arcadian race. However, Artemis only ever brought seven dogs hunting with her at any one time.^[47]

- **Bear**

The sacrifice of a bear for Artemis started with the Brauron cult. Every year a girl between five and ten years of age was sent to Artemis' temple at Brauron. The Byzantine writer Suidos relayed the legend in *Arktos e Brauroniois*. A bear was tamed by Artemis and introduced to the people of Athens. They touched it and played with it until one day a group of girls poked the bear until it attacked them. A brother of one of the girls killed the bear, so Artemis sent a plague in revenge. The Athenians consulted an oracle to understand how to end the plague. The oracle suggested that, in payment for the bear's blood, no Athenian virgin should be allowed to marry until she had served Artemis in her temple ('played the bear for the goddess').^[48]

- **Boar**

The boar is one of the favorite animals of the hunters, and also hard to tame. In honor of Artemis' skill, they sacrificed it to her. Oineus and Adonis were both killed by Artemis' boar.^[49]

- **Guinea fowl**

Artemis felt pity for the Meleagrids as they mourned for their lost brother, Meleagor, so she transformed them into Guinea Fowl to be her favorite animals.

- **Buzzard hawk**

Hawks were the favored birds of many of the gods, Artemis included.

Flora

Palm and Cypress were issued to be her birthplace. Other plants sacred to Artemis are Amaranth and Asphodel.^[50]

Artemis as the Lady of Ephesus

At Ephesus in Ionia, Turkey, her temple became one of the Seven Wonders of the World. It was probably the best known center of her worship except for Delos. There the Lady whom the Ionians associated with Artemis through *interpretatio graeca* was worshiped primarily as a mother goddess, akin to the Phrygian goddess Cybele, in an ancient sanctuary where her cult image depicted the "Lady of Ephesus" adorned with multiple rounded breast like protuberances on her chest. They have been variously interpreted as multiple accessory breasts, as eggs, grapes, acorns^[51], or even bull testes.^[52] ^[53] Excavation at the site of the *Artemision* in 1987-88 identified a multitude of tear-shaped amber beads that had adorned the ancient wooden *xoanon*.^[54] In Acts of the Apostles, Ephesian metalsmiths who felt threatened by Saint Paul's preaching of Christianity, jealously rioted in her defense, shouting "*Great is Artemis of the Ephesians!*"^[55] Of the 121 columns of her temple, only one composite, made up of fragments, still stands as a marker of the temple's location. The rest were used for making churches, roads, and forts.



The Artemis of Ephesus, 1st century AD
(Ephesus Archaeological Museum)

Artemis in astronomy

A minor planet, (105) Artemis; a lunar crater; the Artemis Chasma and the Artemis Corona have all been named for her.

Artemis is the acronym for "Architectures de bolometres pour des Telescopes a grand champ de vue dans le domaine sub-Millimetrique au Sol," a large bolometer camera in the submillimeter range that was installed in 2010 at the Atacama Pathfinder Experiment (APEX), located in the Atacama Desert in northern Chile.^[56]

In popular culture

Artemis is a playable character in the Multiplayer online battle arena, SMITE. Artemis is a ranged assassin and is nicknamed the Goddess of the Hunt.^[57]

References

- [1] "Project Artemis in Arizona: Training and Transformation for Women Afghan Leaders" (<http://knowledge.wharton.upenn.edu/10000women/article.cfm?articleid=6226>). Knowledge.wharton.upenn.edu. 2010-12-01. . Retrieved 2011-01-28.
- [2] Rose, H. J. *A Handbook of Greek Mythology*, Dutton 1959, p. 112; Guthrie, W. C. K. *The Greeks and Their Gods*, Beacon 1955, p. 99.
- [3] Homer, *Iliad* xxi 470 f.
- [4] "Artemis" (<http://www.mythindex.com/greek-mythology/A/Artemis.html>). . Retrieved 2012-04-26.
- [5] "Her proper sphere is the earth, and specifically the uncultivated parts, forests and hills, where wild beasts are plentiful" Hammond and Scullard (editors), *The Oxford Classical Dictionary*. (Oxford: Clarendon Press, 1970) 126.
- [6] ἄρτεμις ([http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=a\)rtmh/s](http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=a)rtmh/s)), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, On Perseus Digital Library.
- [7] ἄρταμος ([http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=a\)rtamos](http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=a)rtamos)), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, On Perseus Digital Library.

- [8] Ἄρτεμις ([http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=*\)/artemis](http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=*)/artemis)), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, On Perseus Digital Library; "?" (<http://www.behindthename.com/name/artemis>). .
- [9] Michaël Ripinsky-Naxon, *The Nature of Shamanism: Substance and Function of a Religious Metaphor* (Albany, NY: State University of New York Press, 1993), 32.
- [10] Campanile, *Ann. Scuola Pisa* **28** :305; Restelli, *Aevum* **37** :307, 312.
- [11] Edwin L. Brown, "In Search of Anatolian Apollo", *Charis: Essays in Honor of Sara A. Immerwahr, Hesperia Supplements* **33** (2004:243-257) p. 251: Artemis, as Apollo's inseparable twin, is discussed pp. 251ff.
- [12] John Chadwick and Lydia Baumbach, "The Mycenaean Greek Vocabulary" *Glotta*, **41.3/4**. (1963:157-271) p. 176f. s.v. Ἄρτεμις, a-te-mi-to- (*genitive*); C. Souvinois, "A-TE-MI-TO and A-TI-MI-TE", *Kadmos* **9** 1970:42-47; T. Christidis, "Further remarks on A-TE-MI-TO and A-TI-MI-TE", *Kadmos* **11** :125-28; *Palaeolexicon* (<http://www.palaeolexicon.com/>), *Word study tool of ancient languages*;
- [13] *Indogermanica et Caucasia: Festschrift für Karl Horst Schmidt zum 65. Geburtstag* (Studies in Indo-European language and culture), W. de Gruyter, 1994, *Etyma Graeca*, pp. 213-214, on Google books (http://books.google.com/books?id=P3vb4KDB_UkC&pg=PA213&dq=lydian+artimus&ei=QpsNTOjcC5bCzQSXlpXeCw&cd=5#v=onepage&q=lydian+artimus&f=false); Houwink ten Cate, *The Luwian Population Groups of Lycia and Cilicia Aspera during the Hellenistic Period* (Leiden) 1961:166, noted in this context by Brown 2004:252.
- [14] Hammond. *Oxford Classical Dictionary*. 597-598.
- [15] Or as a separate island birthplace of Artemis— "Rejoice, blessed Leto, for you bare glorious children, the lord Apollon and Artemis who delights in arrows; her in Ortygia, and him in rocky Delos," says the Homeric Hymn; the etymology *Ortygia*, "Isle of Quail", is not supported by modern scholars.
- [16] Kenneth McLeish, *Children of the Gods* pp 33f; Leto's birth-pangs, however, are graphically depicted by ancient sources.
- [17] *Iliad* xxi.505-13;
- [18] Hymn Around Artemis' Childhood (<http://www.theoi.com/Olympios/ArtemisMyths.html#Childhood>)
- [19] On-line English translation (<http://www.katinkahesselink.net/other/artemis.html>).
- [20] Callimachus, Hymn III to Artemis 46
- [21] "Another name for Artemis herself", Karl Kerényi observes, *The Gods of the Greeks* (1951:204).
- [22] Aratus, 638
- [23] Hyginus, *Poeticon astronomicon*, ii.34, quoting the Greek poet Istrus.
- [24] Aaron J. Atsma. "FAVOUR OF ARTEMIS : Greek mythology" (<http://www.theoi.com/Olympios/ArtemisFavour.html#Iphigeneia>). Theoi.com. . Retrieved 2011-01-28.
- [25] Aura does not appear elsewhere in surviving literature and appears to have been offered no cult.
- [26] Homer, *Iliad* 21.470 ff).
- [27] "... a goddess universally worshiped in historical Greece, but in all likelihood pre-Hellenic." Hammond, *Oxford Classical Dictionary*, 126.
- [28] Pausanias, iii. 14. § 3.
- [29] Schmitz, Leonhard (1867). "Aeginaea" (<http://www.ancientlibrary.com/smith-bio/0035.html>). In Smith, William. *Dictionary of Greek and Roman Biography and Mythology*. **1**. Boston. p. 26.
- [30] Pausanias, x. 38. § 6.
- [31] "Among the Heneti certain honours have been decreed to Diomedes; and, indeed, a white horse is still sacrificed to him, and two precincts are still to be seen — one of them sacred to the Argive Hera and the other to the Aetolian Artemis. (Strabo, v.1.9 on-line text (http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Strabo/5A*.html)).
- [32] Bremmer Jan N. (2008) *Greek Religion and Culture, the Bible and the Ancient Near East*, Brill, Netherlands, p. 187. (<http://books.google.gr/books?id=YTfxZH4QnqgC&pg=PA187&lpg=PA187&dq=artemis+lygodesma&source=bl&ots=g1MyQhf-b8&sig=gBMucGkaGbYr7-hTHT1INCFOvPo&hl=el&sa=X&ei=y-KoT-i4D4Kd8gPFivnLBA&ved=0CFIQ6AEwAw#v=onepage&q=artemis+lygodesma&f=false>)
- [33] Posted by mharrsch (2007-11-04). "Passionate about History: Search continues for temple of Artemis Amarysia" (<http://passionateabouthistory.blogspot.com/2007/11/search-continues-for-temple-of-artemis.html>). Passionateabouthistory.blogspot.com. . Retrieved 2011-01-28.
- [34] "SARON, Greek Mythology Index" (<http://www.mythindex.com/greek-mythology/S/Saron.html>). Mythindex.com. . Retrieved 2011-01-28.
- [35] "Ancient Athenian Festival Calendar" (<http://www.winterscapes.com/kharis/calendar.htm#Meta>). Winterscapes.com. 2007-07-24. . Retrieved 2011-01-28.
- [36] "Ancient Athenian Festival Calendar" (<http://www.winterscapes.com/kharis/calendar.htm#Boed>). Winterscapes.com. 2007-07-24. . Retrieved 2011-01-28.
- [37] "Ancient Athenian Festival Calendar" (<http://www.winterscapes.com/kharis/calendar.htm#Elap>). Winterscapes.com. 2007-07-24. . Retrieved 2011-01-28.
- [38] "Ancient Athenian Festival Calendar" (<http://www.winterscapes.com/kharis/calendar.htm#Moun>). Winterscapes.com. 2007-07-24. . Retrieved 2011-01-28.
- [39] "Ancient Athenian Festival Calendar" (<http://www.winterscapes.com/kharis/calendar.htm#Thar>). Winterscapes.com. 2007-07-24. . Retrieved 2011-01-28.
- [40] Homer portrayed Artemis as girlish in the *Iliad*.

- [41] Greek poets could not decide whether her bow was silver or gold: "Over the shadowy hills and windy peaks she draws her golden bow." (Homeric Hymn to Artemis), and it is a golden bow as well in Ovid, *Metamorphoses* 1.693, where her nymph's is of horn. "And how often goddess, didst thou make trial of thy silver bow?", asks Callimachus for whom it is a Cydonian bow that the Cyclopes make for her (Callimachus, Hymn 3 to Artemis).
- [42] "Bow" (<http://www.theoi.com/Olympios/ArtemisTreasures.html#Bow>). .
- [43] "Chariot" (<http://www.theoi.com/Olympios/ArtemisTreasures.html#Chariot>). .
- [44] "Spears" (<http://www.theoi.com/Olympios/ArtemisTreasures.html#Spears>). .
- [45] "Dance" (<http://www.theoi.com/Olympios/ArtemisGoddess.html#Dance>). .
- [46] "Kerynitian" (<http://www.theoi.com/Olympios/ArtemisTreasures.html#Kerynitian>). .
- [47] "Pack" (<http://www.theoi.com/Olympios/ArtemisTreasures.html#Pack>). .
- [48] "Cult" (<http://www.theoi.com/Cult/ArtemisCult.html>). .
- [49] "Animals" (<http://www.theoi.com/Olympios/ArtemisTreasures.html#Animals>). .
- [50] "Plants" (<http://www.theoi.com/Olympios/ArtemisTreasures.html#Plants>). .
- [51] "Ancient Art and Artemis: Toward Explaining the Polymastic Nature of the Figurine" by Andrew E. Hill *Journal of the Ancient Near Eastern Society* 21 1992. (https://docs.google.com/viewer?a=v&q=cache:0SOozeq02TUI:www.jtsa.edu/Documents/pagedocs/JANES/1992%2021/Hill21.pdf+artemis+of+ephesus+bead+necklace&hl=en&gl=us&pid=bl&srcid=ADGEESimXSOUK1jN_JyphYXDpEbYTYEcMjh3Z1EEbjOcxutzRONT6lGq3Pf1KJ9h1W2PtLzqKjYMqjb1Kn159DocUY2sTBbKNP8SNxzLFjyR2yag&sig=AHIEtbQd7fbFB62estQtWfQM8RPIMXQmSQ)
- [52] "Diana of Ephesus: Keeping Abreast with Iconography" (see footnote 1), *Alberti's Window*, blog by Monica Bowen, February 5th, 2011 (<http://albertis-window.com/2011/02/diana-of-ephesus-keeping-abreast-with-iconography/>)
- [53] "In Search of Diana of Ephesus", *New York Times*, August 21, 1994. (<http://query.nytimes.com/gst/fullpage.html?sec=travel&res=9E04E3DB1130F932A1575BC0A962958260>)
- [54] "Potnia Aswia: Anatolian Contributions to Greek Religion" by Sarah P. Morris (<http://www.scribd.com/doc/98868504/49-MORRIS-Potnia-Aswiya-Anatolian-Greek-Religion>)
- [55] Acts 19:28.
- [56] APEX - Artemis (<http://www.apex-telescope.org/instruments/pi/artemis/>)
- [57] <http://www.smitewiki.com/Artemis>

Sources


- Walter Burkert, 1985. *Greek Religion* (Cambridge: Harvard University Press)
- Robert Graves (1955) 1960. *The Greek Myths* (Penguin)
- Karl Kerényi, 1951. *The Gods of the Greeks*
- Seppo Telenius (2005) 2006. *Athena-Artemis* (Helsinki: Kirja kerrallaan)

External links


- Theoi Project, Artemis, information on Artemis from original Greek and Roman sources, images from classical art (<http://www.theoi.com/Olympios/Artemis.html>).
- A Dictionary of Greek and Roman Antiquities (1890) (eds. G. E. Marindin, William Smith, LLD, William Wayte) (<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.04.0063&query=label=#290&word=Amarysia>)
- Fischer-Hansen T., Poulsen B. (eds.) *From Artemis to Diana: the goddess of man and beast*. Collegium Hyperboreum and Museum Tusculanum Press, Copenhagen, 2009 (http://books.google.com/books?id=2garBSREfywC&pg=PA27&dq=eileithyia&hl=en&ei=G-Z8Tq-lKqKL4gSL7eiwDg&sa=X&oi=book_result&ct=result&resnum=10&ved=0CFsQ6AEwCQ#v=onepage&q=eileithyia&f=false)

Athena

"Athene", "Athina" and "Pallas Athena" all redirect here. For other uses, see *Athena (disambiguation)*, *Athene (disambiguation)*, *Athina (disambiguation)* and *Pallas Athena (disambiguation)*

Athena	
<div></div> <div>Marble Greek copy signed "Antiokhos", a first century BC variant of Phidias' fifth-century <i>Athena Promachos</i> that stood on the Acropolis</div>	
<div>Goddess of Wisdom, Warfare, Divine intelligence, Architecture and Crafts^[1]</div> <div>Patron Goddess of Athens^[1]</div>	
Abode	Mount Olympus
Symbol	Owls (Glaucus), Olive trees, Snakes, Aegis, Armor, Helmets, Spears, Gorgoneion
Parents	Zeus and Metis ^[2]
Siblings	Porus ^[3]
Roman equivalent	Minerva

Ancient Greek religionHellenismos



Hellenismos portal

In Greek religion and mythology, **Athena** or **Athene** (Ἀθήνη /əˈθiːnə/ or /əˈθiːniː/; Attic: Ἀθηνᾶ, *Athēnā* or Ἀθηναία, *Athēnaia*; Epic: Ἀθηναίη, *Athēnaiē*; Ionic: Ἀθήνη, *Athēnē*; Doric: Ἀθάνα, *Athānā*), also referred to as **Pallas Athena**/**Athene** (Παλλὰς Ἀθηνᾶ /ˈpæləs/; Παλλὰς Ἀθηνᾶ; Παλλὰς Ἀθήνη), is the goddess of wisdom, courage, inspiration, civilization, law and justice, just warfare, mathematics, strength, strategy, the arts, crafts, and skill. Minerva, Athena's Roman incarnation, embodies similar attributes.^[4]

Athena is also a shrewd companion of heroes and is the goddess of heroic endeavour. She is the virgin patroness of Athens. The Athenians founded the Parthenon on the Acropolis of her namesake city, Athens (Athena Parthenos), in her honour.^[4]

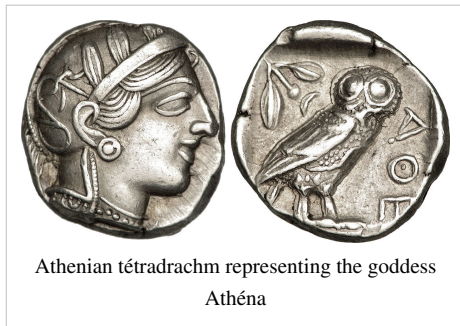
Athena's veneration as the patron of Athens seems to have existed from the earliest times, and was so persistent that archaic myths about her were recast to adapt to cultural changes. In her role as a protector of the city (*polis*), many

people throughout the Greek world worshiped Athena as *Athena Polias* (Ἀθηνᾶ Πολιάς "Athena of the city"). The city of Athens and the goddess Athena essentially bear the same name,^[5] "Athenai" meaning "[many] Athenas".

Origin traditions

The Greek philosopher, Plato (429–347 BC), identified her with the Libyan deity Neith, the war goddess and huntress deity of the Egyptians since the ancient Pre-Dynastic period, who was also identified with weaving. This is sensible, as some Greeks identified Athena's birthplace, in certain mythological renditions, as being beside Libya's Triton River.^[6] Scholar Martin Bernal created the controversial^{[7][8]} "Black Athena Theory" to explain this associated origin by claiming that the conception of Neith was brought to Greece from Egypt, along with "an enormous number of features of civilization and culture in the third and second millennia."^[9]

Patroness



Athena as the goddess of philosophy became an aspect of the cult in Classical Greece during the late 5th century BC.^[10] She is the patroness of various crafts, especially of weaving, as *Athena Ergane*. The metalwork of weapons also fell under her patronage. She led battles (*Athena Promachos* or the warrior maiden *Athena Parthenos*)^[11] as the disciplined, strategic side of war, in contrast to her brother Ares, the patron of violence, bloodlust and slaughter—"the raw force of war".^[12] Athena's wisdom includes the cunning intelligence (*metis*) of such figures as Odysseus. Not only was this

version of Athena the opposite of Ares in combat, it was also the polar opposite of the serene earth goddess version of the deity, *Athena Polias*.^[11]

Athena appears in Greek mythology as the patron and helper of many heroes, including Odysseus, Jason, and Heracles. In Classical Greek myths, she never consorts with a lover, nor does she ever marry,^[13] earning the title *Athena Parthenos*. A remnant of archaic myth depicts her as the adoptive mother of Erechtheus/Erichthonius through the foiled rape by Hephaestus.^[14] Other variants relate that Erichthonius, the serpent that accompanied Athena, was born to Gaia: when the rape failed, the semen landed on Gaia and impregnated her. After Erichthonius was born, Gaia gave him to Athena.

Though Athena is a goddess of war strategy, she disliked fighting without purpose and preferred to use wisdom to settle predicaments.^[15] The goddess only encouraged fighting for a reasonable cause or to resolve conflict. As patron of Athens she fought in the Trojan war on the side of the Achaeans.

Mythology

Birth

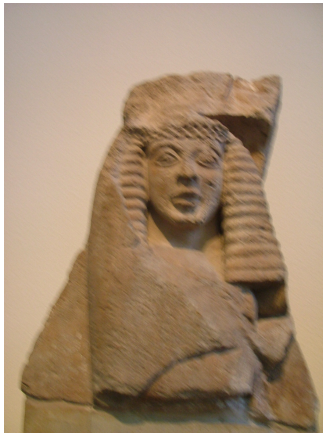


Image from the temple of Athena at Mycenae, c. 625 BC (National Archaeological Museum of Athens)

The Olympian version



Tétradrachm Stépanophore representing Athéna



After he swallowed her pregnant mother, Metis, Athena is "born" from Zeus' forehead as he grasps the clothing of Eileithyia on the right —black-figured amphora, 550–525 BC, Louvre.

Although Athena appears before Zeus at Knossos —in Linear B, as *a-ta-na po-ti-ni-ja*, "Mistress Athena"^[16]—in the Classical Olympian pantheon, Athena was remade as the favorite daughter of Zeus, born fully armed from his forehead.^[17] The story of her birth comes in several versions. In the one most commonly cited, Zeus lay with Metis, the goddess of crafty thought and wisdom, but he immediately feared the consequences. It had been prophesied that Metis would bear children more powerful than the sire,^[18] even Zeus himself. In order to forestall these dire consequences, after lying with Metis, Zeus "put her away inside his own belly;" he "swallowed her down all of a sudden."^[19] He was too late: Metis had already conceived.

Eventually Zeus experienced an enormous headache; Prometheus, Hephaestus, Hermes, Ares, or Palaemon (depending on the sources examined) cleaved Zeus's head with the double-headed Minoan axe, the *labrys*. Athena leaped from Zeus's head, fully grown and armed, with a shout— "and pealed to the broad sky her clarion cry of war. And Ouranos trembled to hear, and Mother Gaia..." (Pindar, *Seventh Olympian Ode*). Plato, in the *Laws*, attributes the cult of Athena to the culture of Crete, introduced, he thought, from Libya during the dawn of Greek culture.

Classical myths thereafter note that Hera was so annoyed at Zeus for having produced a child that she conceived and bore Hephaestus by herself.

Plato, in *Cratylus* (407B) gave the etymology of her name as signifying "the mind of god", *theou noesis*. The Christian apologist of the 2nd century Justin Martyr takes issue with those pagans who erect at springs images of Kore, whom he interprets as Athena:

"They said that Athena was the daughter of Zeus not from intercourse, but when the god had in mind the making of a world through a word (*logos*) his first thought was Athena"^[20]

Other origin tales

Some origin stories tell of Athena having been born outside of Olympus and raised by the god Triton. Fragments attributed by the Christian Eusebius of Caesarea to the semi-legendary Phoenician historian Sanchuniathon, which Eusebius thought had been written before the Trojan war, make Athena instead the daughter of Cronus, a king of Byblos who visited 'the inhabitable world' and bequeathed Attica to Athena.^[21] Sanchuniathon's account would make Athena the sister of Zeus and Hera, not Zeus' daughter.

Pallas Athena

The major competing tradition regarding Athena's parentage involves some of her more mysterious epithets: Pallas, as in the ancient-Greek Παλλὰς Ἀθήνη (also Pallantias) and Tritogeneia (also Triton, Tritonis, Tritoneia, Tritogenes). A distant archaic separate entity named Pallas is invoked (literate Greeks cannot remember the gender) as Athena's father, sister, foster sister, companion, or opponent in battle. Pallas is often a nymph, a daughter of Triton (a sea god), and a childhood friend of Athena.^[22]

In every case, Athena kills Pallas, accidentally, and thereby gains the name for herself. In one telling, they practice the arts of war together until one day they have a falling out. As Pallas is about to strike Athena, Zeus intervenes. With Pallas stunned by a blow from Zeus, Athena takes advantage and kills her. Distraught over what she has done, Athena takes the name Pallas for herself.

When Pallas is Athena's father the events, including her birth, are located near a body of water named Triton or Tritonis. When Pallas is Athena's sister or foster-sister, Athena's father or foster-father is Triton, the son and herald of Poseidon. But Athena may be called the daughter of Poseidon and a nymph named Tritonis, without involving Pallas. Likewise, Pallas may be Athena's father or opponent, without involving Triton.^[23] On this topic, Walter Burkert says "she is the Pallas of Athens, *Pallas Athenaie*, just as Hera of Argos is *Here Argeie*."^[24] For the Athenians, Burkert notes, Athena was simply "the Goddess", *hē theós*, certainly an ancient title.

Athena Parthenos: Virgin Athena

Athena never had a consort or lover and is thus known as *Athena Parthenos*, "Virgin Athena". Her most famous temple, the Parthenon, on the Acropolis in Athens takes its name from this title. It is not merely an observation of her virginity, but a recognition of her role as enforcer of rules of sexual modesty and ritual mystery. Even beyond recognition, the Athenians allotted the goddess value based on this pureness of virginity as it upheld a rudiment of female behavior in the patriarchal society. Kerenyi's study and theory of Athena accredits her virginal toponym to be a result of the relationship to her father Zeus and a vital, cohesive piece of her character throughout the ages.^[25]

This role is expressed in a number of stories about Athena. Marinus of Neapolis reports that when Christians removed the statue of the Goddess from the Parthenon, a beautiful woman appeared in a dream to Proclus, a devotee of Athena, and announced that the "*Athenian Lady*" wished to dwell with him.^[26]

Erichthonius

Hephaestus attempted to rape Athena, but she eluded him. His semen fell to the earth and impregnated the soil, and Erichthonius was born from the Earth, Gaia. Athena then raised the baby as a foster mother.^[27]

Athena puts the infant Erichthonius into a small box (*cista*) which she entrusts to the care of three sisters, Herse, Pandrosus, and Aglaulus of Athens. The goddess does not tell them what the box contains, but warns them not to open it until she returns. One or two sisters opens the *cista* to reveal Erichthonius, in the form (or embrace) of a serpent. The serpent, or insanity induced by the sight, drives Herse and Aglaulus to throw themselves off the Acropolis.^[28] Jane Harrison (*Prolegomena*) finds this to be a simple cautionary tale directed at young girls carrying the *cista* in the Thesmophoria rituals, to discourage them from opening it outside the proper context.

Another version of the myth of the Athenian maidens is told in *Metamorphoses* by the Roman poet Ovid (43 BC – 17 AD); in this late variant Hermes falls in love with Herse. Herse, Aglaulus, and Pandrosus go to the temple to offer sacrifices to Athena. Hermes demands help from Aglaulus to seduce Herse. Aglaulus demands money in exchange. Hermes gives her the money the sisters have already offered to Athena. As punishment for Aglaulus's greed, Athena asks the goddess Envy to make Aglaulus jealous of Herse. When Hermes arrives to seduce Herse, Aglaulus stands in his way instead of helping him as she had agreed. He turns her to stone.^[29]

With this mythic origin, Erichthonius became the founder-king of Athens, and many beneficial changes to Athenian culture were ascribed to him. During this time, Athena frequently protected him.

Medusa and Tiresias

In a late myth, Medusa, unlike her sister Gorgons, came to be viewed by the Greeks of the 5th century as a beautiful mortal that served as priestess in Athena's temple. Poseidon liked Medusa, and decided to rape her in the temple of Athena, refusing to allow her vow of chastity to stand in his way.^[30] Upon discovering the desecration of her temple, Athena changed Medusa's form to match that of her sister Gorgons as punishment. Medusa's hair turned into snakes, her lower body was transformed also, and meeting her gaze would turn any living man to stone. In the earliest myths, there is only one Gorgon, but there are two snakes that form a belt around her waist.

In one version of the Tiresias myth, Tiresias stumbled upon Athena bathing, and he was struck blind by her to ensure he would never again see what man was not intended to see. But having lost his eyesight, he was given a special gift—to be able to understand the language of the birds (and thus to foretell the future).

Lady of Athens

Athena competed with Poseidon to be the patron deity of Athens, which was yet unnamed, in a version of one founding myth. They agreed that each would give the Athenians one gift and that the Athenians would choose the gift they preferred. Poseidon struck the ground with his trident and a salt water spring sprang up; this gave them a means of trade and water—Athens at its height was a significant sea power, defeating the Persian fleet at the Battle of Salamis—but the water was salty and not very good for drinking.^[31]



Athena in the art of Gandhara, India

Athena, however, offered them the first domesticated olive tree. The Athenians (or their king, Cecrops) accepted the olive tree and with it the patronage of Athena, for the olive tree brought wood, oil, and food. Robert Graves was of the opinion that "Poseidon's attempts to take possession of certain cities are political myths" which reflect the conflict between matriarchal and patriarchal religions.^[31]

Other sites of cult

Athena also was the patron goddess of several other Greek cities, notably Sparta, where the archaic cult of Athena Alea had its sanctuaries in the surrounding villages of Mantinea and, notably, Tegea. In Sparta itself, the temple of Athena *Khalkioikos* (Athena "of the Brazen House", often latinized as *Chalcioecus*) was the grandest and located on the Spartan acropolis; presumably it had a roof of bronze. The forecourt of the Brazen House was the place where the most solemn religious functions in Sparta took place.

Tegea was an important religious center of ancient Greece,^[32] containing the Temple of Athena Alea. The *temenos* was founded by Aleus, Pausanias was informed.^[33] Votive bronzes at the site from the Geometric and Archaic periods take the forms of horses and deer; there are sealstone and fibulae. In the Archaic period the nine villages that underlie Tegea banded together in a synoecism to form one city.^[34] Tegea was listed in Homer's Catalogue of Ships as one of the cities that contributed ships and men for the Achaean assault on Troy.

Counselor

Later myths of the Classical Greeks relate that Athena guided Perseus in his quest to behead Medusa. She instructed Heracles to skin the Nemean Lion by using its own claws to cut through its thick hide. She also helped Heracles to defeat the Stymphalian Birds, and to navigate the underworld so as to capture Cerberus.

In *The Odyssey*, Odysseus' cunning and shrewd nature quickly won Athena's favour. In the realistic epic mode, however, she largely is confined to aiding him only from *afar*, as by implanting thoughts in his head during his journey home from Troy. Her guiding actions reinforce her role as the "protectress of heroes" or as mythologian Walter Friedrich Otto dubbed her the "goddess of nearness" due to her mentoring and motherly probing.^[35] It is not until he washes up on the

shore of an island where Nausicaa is washing her clothes that Athena arrives personally to provide more tangible assistance. She appears in Nausicaa's dreams to ensure that the princess rescues Odysseus and plays a role in his eventual escort to Ithaca.

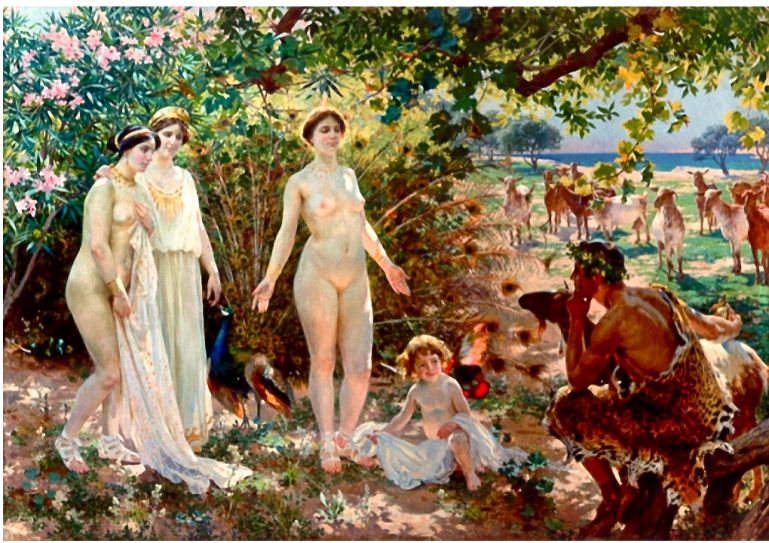
Athena appears in disguise to Odysseus upon his arrival, initially lying and telling him that Penelope, his wife, has remarried and that he is believed to be dead; but Odysseus lies back to her, employing skillful prevarications to protect himself.^[36] Impressed by his resolve and shrewdness, she reveals herself and tells him what he needs to know in order to win back his kingdom. She disguises him as an elderly man or beggar so that he cannot be noticed by the suitors or Penelope, and helps him to defeat the suitors.

She also plays a role in ending the resultant feud against the suitors' relatives, although she seems strange to readers. She instructs Laertes to throw his spear and to kill the father of Antinous, Eupheithes. But she must have forgotten her task of bringing peace to Ithaca and wiping the thought of slaughter from the suitors' families, because she suddenly told them to stop fighting.



Athena and Heracles on an Attic red-figure kylix, 480–470 BC.

The Judgment of Paris



Aphrodite is being surveyed by Paris, while Athena (the leftmost figure) and Hera stand nearby. *El Juicio de Paris* by Enrique Simonet, ca. 1904

All the gods and goddesses as well as various mortals were invited to the marriage of Peleus and Thetis (the eventual parents of Achilles). Only Eris, goddess of discord, was not invited. She was annoyed at this, so she arrived with a golden apple inscribed with the word καλλίστη (kallistēi, "for the fairest"), which she threw among the goddesses. Aphrodite, Hera, and Athena all claimed to be the fairest, and thus the rightful owner of the apple.

The goddesses chose to place the matter before Zeus, who, not wanting to favor one of the goddesses, put the choice into the hands of Paris, a Trojan prince. After bathing in the spring of Mount Ida (where Troy was situated), the goddesses appeared before Paris. The goddesses undressed and presented themselves to Paris naked, either at his request or for the sake of winning.

Still, Paris could not decide, as all three were ideally beautiful, so they resorted to bribes. Hera tried to bribe Paris with control over all Asia and Europe, while Athena offered wisdom, fame and glory in battle, but Aphrodite came forth and whispered to Paris that if he were to choose her as the fairest he would have the most beautiful mortal woman in the world as a wife,



Paris is awarding the apple to Aphrodite, while Athena makes a face. *Urteil des Paris* by Anton Raphael Mengs, ca. 1757

and he accordingly chose her. This woman was Helen, who was, unfortunately for Paris, already married to King Menelaus of Sparta. The other two goddesses were enraged by this and through Helen's abduction by Paris they brought about the Trojan War.

Roman fable of Arachne

The fable of Arachne is a late Roman addition to Classical Greek mythology^[37] but does not appear in the myth repertoire of the Attic vase-painters. Arachne's name simply means *spider* (αράχνη). Arachne was the daughter of a famous dyer in Tyrian purple in Hypaipa of Lydia, and a weaving student of Athena. She became so conceited of her skill as a weaver that she began claiming that her skill was greater than that of Athena herself.

Athena gave Arachne a chance to redeem herself by assuming the form of an old woman and warning Arachne not to offend the deities. Arachne scoffed and wished for a weaving contest, so she could prove her skill.

Athena wove the scene of her victory over Poseidon that had inspired her patronage of Athens. According to Ovid's Latin narrative, Arachne's tapestry featured twenty-one episodes of the infidelity of the deities, including Zeus being unfaithful with Leda, with Europa, and with Danaë. Athena admitted that Arachne's work was flawless, but was outraged at Arachne's offensive choice of subjects that displayed the failings and transgressions of the deities. Finally, losing her temper, Athena destroyed Arachne's tapestry and loom, striking it with her shuttle.

Athena then struck Arachne with her staff, which changed her into a spider. In some versions, the destruction of her loom leads Arachne to hang herself in despair; Athena takes pity on her, and transforms her into a spider. In the aforementioned version, Arachne weaved scenes of joy while Athena weaved scenes of horror.

The fable suggests that the origin of weaving lay in imitation of spiders and that it was considered to have been perfected first in Asia Minor.

Cult and attributes

Athena's epithets include Ἀτρυτώνη, *Atrytone* (= the unwearied), Παρθένος, *Parthénos* (= virgin), and Ἡ Πρόμαχος, *Promachos* (the First Fighter, i.e. *she who fights in front*).

In poetry from Homer, an oral tradition of the eighth or seventh century BC, onward, Athena's most common epithet is *glaukopis* (γλαυκώπις), which usually is translated as, *bright-eyed* or *with gleaming eyes*.^[38] The word is a combination of *glaukos* (γλαύκος, meaning *gleaming*, *silvery*, and later, *bluish-green* or *gray*) and *ops* (ὤψ, *eye*, or sometimes, *face*). It is interesting to note that *glaux* (γλαῦξ, "owl") is from the same root, presumably because of the bird's own distinctive eyes. The bird which sees well in the night is closely associated with the goddess of wisdom: in archaic images, Athena is frequently depicted with an owl named the Glaucus (or "owl of Athena" and later under the Roman Empire, "owl of Minerva") perched on her hand. This pairing evolved in tangent so that even in present day the owl is upheld as a symbol of perspicacity and erudition.^[4]



Helmeted Athena with the *cista* and Erichthonius in his serpent form. Roman, first century (Louvre Museum)

Unsurprisingly, the owl became a sort of Athenian mascot. The olive tree is likewise sacred to her. In earlier times, Athena may well have been a bird goddess, similar to the unknown goddess depicted with owls, wings, and bird talons on the Burney relief, a Mesopotamian terracotta relief of the early second millennium BC.

Other epithets include: **Aethyta** under which she was worshiped in Megara.^[39] The word *aithya* (αἰθυῖα) signifies a *diver*, and figuratively, a *ship*, so the name must reference Athena teaching the art of shipbuilding or navigation.^{[40][41]} In a temple at Phrixa in Elis, which was reportedly built by Clymenus, she was known as **Cydonia**.^[42]

The various Athena subgroups, or cults, all branching from the central goddess herself often proctored various initiation rites of Grecian youth, for example, the passage into citizenship by young men and for women the elevation to the status of citizen wife. Her various cults were portals of a uniform socialization, even beyond mainland Greece.^[43]

Epithets

In the *Iliad* (4.514), the Homeric Hymns, and in Hesiod's *Theogony*, Athena is given the curious epithet *Tritogeneia*. The meaning of this term is unclear. It seems to mean "Triton-born", perhaps indicating that the sea-deity was her parent according to some early myths.^[44] In Ovid's *Metamorphoses* Athena is occasionally referred to as "Tritonia."

Another possible meaning may be *triple-born* or *third-born*, which may refer to a triad or to her status as the third daughter of Zeus or the fact she was born from Metis, Zeus, and herself; various legends list her as being the first child after Artemis and Apollo, though other legends identify her as Zeus' first child. The latter would have to be drawn from Classical myths, however, rather than earlier ones.

In her role as judge at Orestes' trial on the murder of his mother, Clytemnestra (which he won), Athena won the epithet *Athena Areia*.

Other epithets were Ageleia and Itonia.

Athena was given many other cult titles. She has the epithet *Athena Ergane* as the patron of craftsmen and artisans. With the epithet *Athena Parthenos* ("virgin") she was especially worshipped in the festivals of the Panathenaea and Pambœotia where both militaristic and athletic displays took place.^[45] With the epithet *Athena Promachos* she led in battle. With the epithet *Athena Polias* ("of the city"), Athena was the protector of not only Athens but also of many other cities, including Argos, Sparta, Gortyn, Lindos, and Larisa.

She was given the epithet *Athena Hippeia* or *Athena Hippias*, *horse* as the inventor of the chariot, and was worshipped under this title at Athens, Tegea and Olympia. As *Athena Hippeia* she was given an alternative parentage: Poseidon and Polyphē, daughter of Oceanus.^{[46][47]} In each of these cities her temple frequently was the major temple on the acropolis.^[48]

Athena often was equated with Aphaea, a local goddess of the island of Aegina, located near Athens, once Aegina was under Athenian's power. The Greek historian Plutarch (46 AD–120 AD) also refers to an instance during the Parthenon's construction of her being called *Athena Hygieia* ("healer"):

A strange accident happened in the course of building, which showed that the goddess was not averse to the work, but was aiding and co-operating to bring it to perfection. One of the artificers, the quickest and the handiest workman among them all, with a slip of his foot fell down from a great height, and lay in a miserable condition, the physicians having no hope of his recovery. When Pericles was in distress about this, the goddess [Athena] appeared to him at night in a dream, and ordered a course of treatment, which he applied, and in a short time and with great ease cured the man. And upon this occasion it was that he set up a brass statue of Athena Hygieia, in the citadel near the altar, which they say was there before. But it was Phidias who wrought the goddess's image in gold, and he has his name inscribed on the pedestal as the workman of it.^[49]



A new peplos was woven for Athena and ceremonially brought to dress her cult image (British Museum).



The Parthenon, Temple of Athena Parthenos

In classical times the Plynteria, or “Feast of Adorning”, was observed every May, it was a festival lasting five days. During this period the Priestesses of Athena, or “Plyntrides”, performed a cleansing ritual within “the Erechtheum”, the personal sanctuary of the goddess. Here Athena's statue was undressed, her clothes washed, and body purified.

In Arcadia, she was assimilated with the ancient goddess Alea and worshiped as Athena Alea.

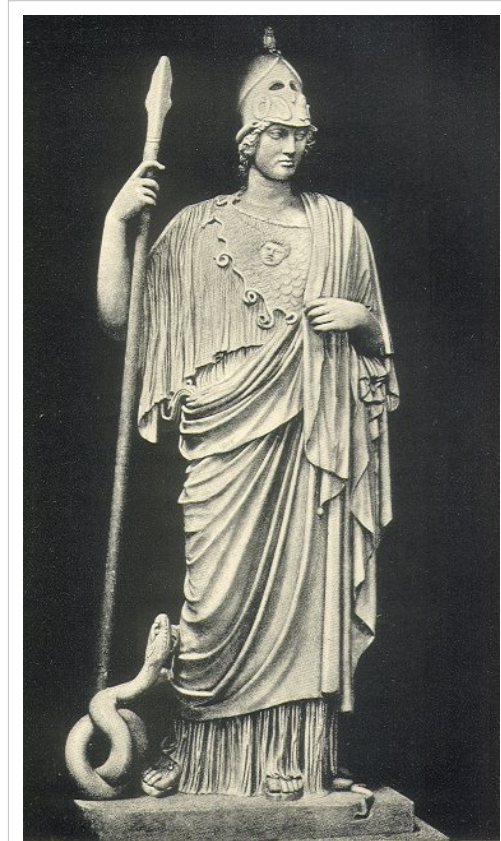
In Classical art

Classically, Athena is portrayed wearing a full-length chiton, and sometimes in armor, with her helmet raised high on the forehead to reveal the image of Nike. Her shield bears at its centre the aegis with the head of the gorgon (gorgoneion) in the center and snakes around the edge. It is in this standing posture that she was depicted in Phidias's famous lost gold and ivory statue of her, 36 m tall, the *Athena Parthenos* in the Parthenon. Athena also often is depicted with an owl sitting on one of her shoulders.^[50]

The *Mourning Athena* is a relief sculpture that dates around 460 BC and portrays a weary Athena resting on a staff. In earlier, archaic portraits of Athena in Black-figure pottery, the goddess retains some of her Minoan-Mycenaean character, such as great bird wings although this is not true of archaic sculpture such as those of Aphaean Athena, where Athena has subsumed an earlier, invisibly numinous—*Aphaea*—goddess with Cretan connections in her *mythos*.

Other commonly received and repeated types of Athena in sculpture may be found in this list.

Apart from her attributes, there seems to be a relative consensus in late sculpture from the Classical period, the 5th century onward, as to what Athena looked like. Most noticeable in the face is perhaps the full round strong, masculine chin with a high nose that has a high bridge as a natural extension of the forehead. The eyes typically are somewhat deeply set. The unsmiling lips are usually full, but the mouth is depicted fairly narrow, usually just slightly wider than the nose. The neck is somewhat long. The net result is a serene, serious, somewhat aloof, and very masculine beauty.



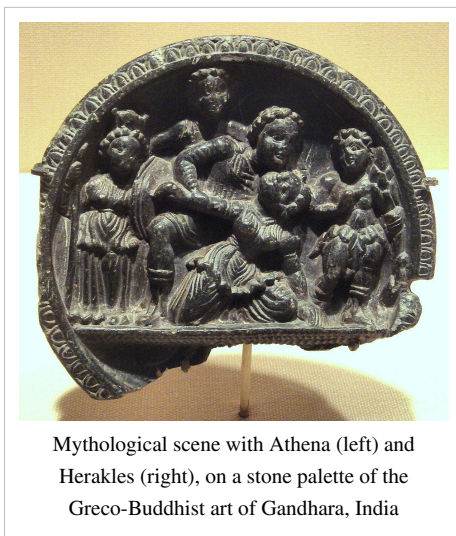
The *Athena Giustiniani*, a Roman copy of a Greek statue of Pallas Athena with her serpent, Erichthonius

Name, etymology, and origin

Athena had a special relationship with Athens, as is shown by the etymological connection of the names of the goddess and the city. The citizens of Athens built a statue of Athena as a temple to the goddess, which had piercing eyes, a helmet on her head, attired with an aegis or cuirass, and an extremely long spear. It also had a crystal shield with the head of the Gorgon on it. A large snake accompanied her and she held the goddess of victory in her hand.



Athena depicted on a coin of Attalus I,
ruler of Pergamon; ca. 200 BC.



Mythological scene with Athena (left) and
Herakles (right), on a stone palette of the
Greco-Buddhist art of Gandhara, India

Athena is associated with Athens, a plural name because it was the place where she presided over her sisterhood, the *Athenai*, in earliest times: Mycenae was the city where the Goddess was called Mykene, and Mycenae is named in the plural for the sisterhood of females who tended her there. At Thebes she was called Thebe, and the city again a plural, Thebae (or Thebes, where the "s" is the plural formation). Similarly, at Athens she was called Athena, and the city Athenae (or Athens, again a plural)."^[51] Whether her name is attested in Eteocretan or not will have to wait for decipherment of Linear A.

Günther Neumann has suggested that Athena's name is possibly of Lydian origin,^[52] it may be a compound word derived in part from Tyrrhenian "ati", meaning *mother* and the name of the Hurrian goddess "Hannahannah" shortened in various places to "Ana". In Mycenaean Greek, at Knossos a single inscription *A-ta-na po-ti-ni-ja /Athana potniya/* appears in the Linear B tablets from the Late Minoan II-era "Room of the Chariot Tablets"; these comprise the earliest Linear B archive anywhere.^{[53][54]}

Although *Athana potniya* often is translated *Mistress Athena*, it literally means "the *potnia* of At(h)ana", which perhaps, means *the Lady of Athens*;^[55] Any connection to the city of Athens in the Knossos inscription is uncertain.^[56] We also find *A-ta-no-dju-wa-ja /Athana diwya/*, the final part being the Linear B spelling of what we know from Ancient Greek as *Diwia* (Mycenaean *di-u-ja* or *di-wi-ja*): **divine** Athena also was a weaver and the deity of crafts (see *dyeus*).^[57]

In his dialogue *Cratylus*, the Greek philosopher Plato, 428/427 BC – 348/347 BC, gives the etymology of Athena's name, based on the view of the ancient Athenians:

That is a graver matter, and there, my friend, the modern interpreters of Homer may, I think, assist in explaining the view of the ancients. For most of these in their explanations of the poet, assert that he meant by Athena "mind" [*nous*] and "intelligence" [*dianoia*], and the maker of names appears to have had a singular notion about her; and indeed calls her by a still higher title, "divine intelligence" [*Theian noesis*], as though he would say: This is she who has the mind better than others. Nor shall we be far wrong in supposing that the author of it wished to identify this Goddess with moral intelligence [*en ethei noesin*], and therefore gave her the name etheonoe; which, however, either he or his successors have altered into what they thought a nicer form, and called her Athena.

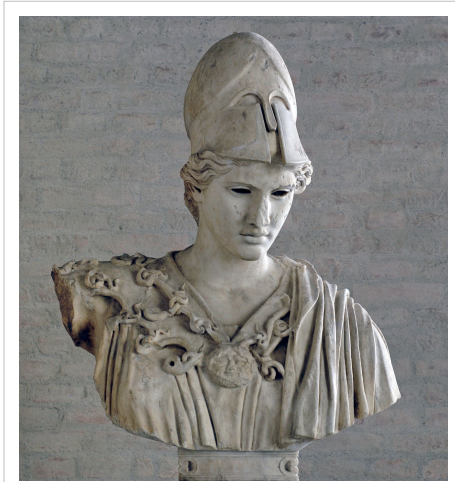
—Plato, *Cratylus*, 407b

Thus for Plato her name was to be derived from Greek Ἀθεονόα, *Atheonóā*—which the later Greeks rationalised as from the deity's (*theos*) mind (*nous*).

Plato noted that the Egyptian citizens of Sais in Egypt worshipped a goddess whose Egyptian name was Neith,^[58] and they identified her with Athena. (*Timaeus* 21e), (*Histories* 2:170–175).

Some authors believe that, in early times, Athena was either an owl herself or a bird goddess in general: in Book 3 of the *Odyssey*, she takes the form of a sea-eagle. These authors argue that she dropped her prophylactic owl-mask before she lost her wings. "Athena, by the time she appears in art," Jane Ellen Harrison had remarked, "has completely shed her animal form, has reduced the shapes she once wore of snake and bird to attributes, but occasionally in black-figure vase-paintings she still appears with wings."^[59]

Some Greek authors have derived natural symbols from the etymological roots of Athena's names to be aether, air, earth, and moon. This was one of the primary developments of scholarly exploration in the ancient world.^[60]



Bust of Athena in the Glyptothek

Post-classical culture

A brief summary of Athena's evolution of myriad motifs after her dominance in Greece may be seen as follows: The rise of Christianity in Greece largely ended the worship of Greek deities and polytheism in general, but she resurfaced in the Middle Ages as a defender of sagacity and virtue so that her masculine warrior status was still intact. (She may be found on some family crests of nobility.) During the Renaissance she donned the mantle of patron of the arts and human endeavor and finally although not ultimately, Athena personified the miracles of freedom and republic during the French Revolution. (A statue of the goddess was centered on the Place de la Revolution in Paris.)^[4]

For over a century a full-scale replica of the Parthenon has stood in Nashville, Tennessee, which is known as *the Athens of the South*. In 1990, a gilded 41 feet (12.5 m) tall replica of Phidias' statue of Athena Parthenos was added. The state seal of California features an image of Athena (or Minerva) kneeling next to a brown grizzly bear.^[61]

Athena is a natural patron of universities: she is the symbol of the Darmstadt University of Technology, in Germany, and the Federal University of Rio de Janeiro, in Brazil. Her image can be found in the shields of the Faculty of Philosophy and Letters and the Faculty of Sciences of the National Autonomous University of Mexico, where her owl is the symbol of the Faculty of Chemistry. At Bryn Mawr College in Pennsylvania a statue of Athena (a replica of the original bronze one in the arts and archaeology library) resides in the Great Hall. It is traditional at exam time for students to leave offerings to the goddess with a note asking for good luck, or to repent for accidentally breaking any of the college's numerous other traditions. Athena's owl also serves as the mascot of the college, and one of the college hymns is "Pallas Athena". Pallas Athena is the tutelary goddess of the international social fraternity Phi Delta Theta.^[62] Her owl is also a symbol of the fraternity.^[62]

The title character in Edgar Allan Poe's *The Raven* famously sits upon "a Bust of Pallas".

She is the symbol of the United States Women's Navy and was depicted on their Unit Crest. A medal awarded to women who served in the Women Army Auxiliary Corps from 10 July 1942 to 31 August 1943, and to the Women Army Corps from 1 September 1943 to 2 September 1945 featured Athena on the front.



A neoclassical variant of *Athena Promachos* stands in front of the Austrian Parliament Building in Vienna.

Athena's Helmet is the central feature on the United States Military Academy crest.

Athena is reported as a source of influence for feminist theologians such as Carol P. Christ.

Jean Boucher's statue of the seated skeptical thinker Ernest Renan, shown to the left, caused great controversy when it was installed in Tréguier, Brittany in 1902. Renan's 1862 biography of Jesus had denied his divinity, and he had written the "Prayer on the Acropolis"^[63], addressed to the goddess Athena. The statue was placed in the square fronted by the cathedral. Renan's head was turned away from the building, while Athena, beside him, was depicted raising her arm, which was interpreted as indicating a challenge to the church during an anti-clerical phase in French official culture. The installation was accompanied by a mass protest from local Roman Catholics and a religious service against the growth of skepticism and secularism.^[64]

Athena has been used numerous times as a symbol of a republic by different countries and appears on currency as she did on the ancient drachma of Athens. Athena (Minerva) is the subject of the \$50 1915-S Panama-Pacific commemorative coin. At 2.5 troy oz (78 g) gold, this is the largest (by weight) coin ever produced by the U.S. Mint. This was the first \$50 coin issued by the U.S. Mint and no higher was produced until the production of the \$100 platinum coins in 1997. Of course, in terms of face-value in adjusted dollars, the 1915 is the highest denomination ever issued by the U.S. Mint.

Athena was depicted on the obverse of the Greek 100 drachmas banknote of 1978-2001.^[65] Another recent example is the 60 Years of the Second Republic commemorative coin issued by Austria in 2005. Athena is depicted in the obverse of the coin, representing the Austrian Republic.

She appears briefly in Disney's *Hercules*, but has a more dominant role in the television series.

Athena is an active character in Marvel Comics' main continuity, the Marvel Universe, most recently in the *Incredible Hercules* series. She acts as a guide to Hercules and his sidekick, boy genius Amadeus Cho.

Athena appears in Rick Riordan's *Percy Jackson & the Olympians* book series. Her daughter, born from her head as she was from Zeus's, demigod Annabeth Chase is one of the principal characters. Annabeth's father found her (Annabeth) lying in a golden cradle at the doorstep.

The Roman name for Athena is Minerva. In the video game *Assassin's Creed II*, Minerva appears in an ancient vault underneath the Vatican at the end of the game. She explains the origin of mankind within the story to the game's main protagonist, Desmond Miles, through his ancestor, Ezio Auditore.

Minerva is also the first name of Professor McGonagall, Harry Potter's Head of House, and a very wise witch of Hogwarts, always concerned with the safety of her students. She dreaded the fight at the end, but faced the army of Voldemort valiantly.

Athena appears in the television series *Stargate SG-1* when she kidnaps Vala Mal Doran to gain information on the Clava Thessara Infinitas (The Key to Infinite Treasure).



Jean Boucher's statue of Ernest Renan in Tréguier

Masculinity and feminism

Athena had an "androgynous compromise" that allowed her traits and what she stood for to be attributed to male and female rulers alike over the course of history (such as Marie de' Medici, Anne of Austria, Christina of Sweden, and Catherine the Great).^[66]

J.J. Bachofen advocated that Athena was originally a maternal figure stable in her security and poise but was caught up and perverted by a patriarchal society; this was especially the case in Athens. The goddess adapted but could very easily be seen as a god. He viewed it as "motherless paternity in the place of fatherless maternity" where once altered, Athena's character was to be crystallized as that of a patriarch.^[67]

Whereas Bachofen saw the switch to paternity on Athena's behalf as an increase of power, Freud on the contrary perceived Athena as an "original mother goddess divested of her power". In this interpretation, Athena was demoted to be only Zeus's daughter, never allowed the expression of motherhood. Still more different from Bachofen's perspective is the lack of role permanency in Freud's view: Freud held that time and differing cultures would mold Athena to stand for what was necessary to them.^[68]

Footnotes

- [1] "Athena" (<http://www.mythencyclopedia.com/Ar-Be/Athena.html>). Myths Encyclopedia. Archived (<http://web.archive.org/web/20100104120528/http://mythencyclopedia.com/Ar-Be/Athena.html>) from the original on 4 January 2010. . Retrieved 2009-11-24.
- [2] According to Hesiod's Theogony, Metis was Athena's mother, but, according to Homer's Iliad, she sprang forth from Zeus' head and had no mother.
- [3] Porus was Athena's half-brother because he was the son of Metis alone while Athena was the daughter of Zeus and, according to Hesiod, Metis.
- [4] Deacy, Susan, and Alexandra Villing. *Athena in the Classical World*. Koninklijke Brill NV, Leiden, The Netherlands: Brill, 2001. Print.
- [5] "Whether the goddess was named after the city or the city after the goddess is an ancient dispute" (Burkert 1985:139)
- [6] Aeschylus *Eumenides*. 292–293. Cf. the tradition that she was the daughter of Neilos: see, e.g. Clement of Alexandria *Protr.* 2.28.2; Cicero, *De Natura Deorum*. 3.59.
- [7] Mary R. Lefkowitz, *Black Athena Revisited*, The University of North Carolina Press, 1996, on Google books (http://books.google.com/books?id=97jwglXwpj0C&printsec=frontcover&dq=Black+Athena+revisited&hl=el&ei=XPbSTNH5CsWI4QaC5OH2Dg&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCwQ6AEwAA#v=onepage&q&f=false)
- [8] Jacques Berlinerblau, *Heresy in the University: The Black Athena Controversy and the Responsibilities of American Intellectuals*, Rutgers University Press, 1999, on Google books (http://books.google.com/books?id=XM2oUcQM_0YC&printsec=frontcover&dq=Heresy+in+the+University:+the+Black+Athena&hl=el&ei=DPbSTJWEPI_34gaQlvGrDg&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCoQ6AEwAA#v=onepage&q&f=false)
- [9] M. . Bernal, *Black Athena: The Afroasiatic Roots of Classical Civilization* (New Brunswick: Rutgers University Press, 1987), 21, 51–53.
- [10] Walter Burkert, *Greek Religion* 1985:VII "Philosophical Religion" treats these transformations.
- [11] C.J. Herrington, *Athena Parthenos and Athena Polias*. Manchester: Manchester University Press, 1955
- [12] Darmon. "Athena and Ares". Chicago and London: University of Chicago Press, 1978.
- [13] S. Goldhill. *Reading Greek Tragedy* (Aesch.Eum.737). Cambridge: Cambridge University Press, 1986.
- [14] Pseudo-Apollodorus, *Bibliothēke* 3.14.6.
- [15] Loewen, Nancy. *Athena*. ISBN 0-7368-0048-4.
- [16] Knossos tablet V 52 (John Chadwick, *The Mycenaean World* (http://books.google.com/books?id=RMj7M_tGaNMC&lpg=PP1&pg=PA88#v=onepage&q&f=false) [Cambridge] 1976:88 fig 37.) *Athana Potnia* does not appear at Mycenaean Pylos, where the mistress goddess is *ma-te-re te-i-ja*, *Mater Theia*, literally "Mother Goddess".
- [17] Jane Ellen Harrison's famous characterisation of this myth-element as, "a desperate theological expedient to rid an earth-born Kore of her matriarchal conditions" has never been refuted (Harrison 1922:302).
- [18] Compare the prophecy concerning Thetis.
- [19] Hesiod, *Theogony* 890ff and 924ff.
- [20] Justin, *Apology* 64.5. quoted in Robert McQueen Grant, *Gods and the One God*, vol 1 :155, who observes that it is Porphyry "who similarly identifies Athena with "forethought".
- [21] ""Sacred Texts: Ancient Fragments", ed. and trans. I. P. Cory, 1832: "The Theology of the Phœnicians from Sanchoniatho"" (<http://www.sacred-texts.com/cla/af/af01.htm>). Sacred-texts.com. Archived (<http://web.archive.org/web/20100905172619/http://www.sacred-texts.com/cla/af/af01.htm>) from the original on 5 September 2010. . Retrieved 2010-08-25.
- [22] "Pallas" (<http://www.theoi.com/Nymphe/NymphePallas.html>). Theoi.com. Archived (<http://web.archive.org/web/20110628180319/http://www.theoi.com/Nymphe/NymphePallas.html>) from the original on 28 June 2011. . Retrieved 2011-07-24.

- [23] Graves, Robert, *The Greek Myths I*, "The Birth of Athena", 8.a., p. 51. The story comes from Libyan (modern Berbers) where the Greek Athena and the Egyptian Neith blend into one deity. The story is not often referenced because some of the details are contradicted by other, better-documented theories. Frazer, vol. 2 p.41
- [24] Burkert, p. 139.
- [25] K.Kerenyi, *Die Jungfrau und Mutter der griechischen Religion. Eine Studie über Pallas Athene*. Zurich:Rhein Verlag, 1952.
- [26] Marinus of Samaria, *"The Life of Proclus or Concerning Happiness"*, Translated by Kenneth S. Guthrie (1925), pp.15–55:30, retrieved 21 May 2007. Marinus, *Life of Proclus* (http://www.tertullian.org/fathers/marinus_01_life_of_proclus.htm)
- [27] Pseudo-Apollodorus, *Bibliothēke* 3.14.6.
- [28] Graves, Robert, *The Greek Myths I*, "The Nature and Deeds of Athena" 25.d.
- [29] Ovid, *Metamorphoses*, X. Aglaura, Book II, 708–751; XI. The Envy, Book II, 752–832.
- [30] "Medusa in Myth and Literary History" (http://www.english.illinois.edu/maps/poets/a_f/bogan/medusamyth.htm). Archived (http://web.archive.org/web/20100123102204/http://www.english.illinois.edu/maps/poets/a_f/bogan/medusamyth.htm) from the original on 23 January 2010. . Retrieved 2010-01-06.
- [31] Graves 1960:16.3p 62.
- [32] "This sanctuary had been respected from early days by all the Peloponnesians, and afforded peculiar safety to its suppliants" (Pausanias, *Description of Greece* iii.5.6)
- [33] Pausanias, *Description of Greece* viii.4.8.
- [34] Compare the origin of Sparta.
- [35] W.F.Otto, *Die Gotter Griechenlands*(55-77).Bonn:F.Cohen,1929
- [36] Trahman in *Phoenix*, p. 35.
- [37] The Arachne narrative is in Ovid's *Metamorphoses* (vi.5-54 and 129-145) and mentioned in Virgil's *Georgics*, iv, 246.
- [38] Henry George Liddell, Robert Scott, 1940, *A Greek-English Lexicon*, ISBN 0-19-864226-1, online version (<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.04.0058:entry=#6935>) at the Perseus Project.
- [39] Pausanias, i. 5. § 3; 41. § 6
- [40] John Tzetzes, *ad Lycophr., l.c.*
- [41] Schmitz, Leonhard (1867). "Aethyta" (<http://www.ancientlibrary.com/smith-bio/0060.html>). In Smith, William. *Dictionary of Greek and Roman Biography and Mythology*. 1. Boston, MA. p. 51. .
- [42] Smith, *Dictionary of Greek and Roman Biography and Mythology*.
- [43] P.Schmitt, "Athena Apatouria et la ceinture: Les aspects feminis des apatouries a Athenes" in *Annales: Economies, Societies, Civilisations*(1059-1073).London:Thames and Hudson,2000.
- [44] Karl Kerenyi suggests that "Tritogeneia did not mean that she came into the world on any particular river or lake, but that she was born of the water itself; for the name Triton seems to be associated with water generally." (Kerenyi, p. 128).
- [45] Robertson, Noel. *Festivals and Legends: The Formation of Greek Cities in the Light of Public Ritual*. Toronto: University of Toronto Press, 1992.
- [46] "POLYPHE: Oceanid nymph of Rhodes in the Aegean; Greek mythology" (<http://www.theoi.com/Nymphe/NymphePolyphe.html>). Theoi.com. Archived (<http://web.archive.org/web/20100815011529/http://www.theoi.com/Nymphe/NymphePolyphe.html>) from the original on 15 August 2010. . Retrieved 2010-08-25.
- [47] "TITLES OF ATHENA: Ancient Greek religion" (<http://www.theoi.com/Cult/AthenaTitles.html>). Theoi.com. Archived (<http://web.archive.org/web/20100811080707/http://www.theoi.com/Cult/AthenaTitles.html>) from the original on 11 August 2010. . Retrieved 2010-08-25.
- [48] Burkert, p. 140.
- [49] Plutarch, *Life of Pericles*, 13.8 (http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Plutarch/Lives/Pericles*.html#13)
- [50] The owl's role as a symbol of wisdom originates in this association with Athena.
- [51] Ruck and Staples 1994:24.
- [52] Günther Neumann, "Der lydische Name der Athena. Neulesung der lydischen Inschrift Nr. 40" *Kadmos* 6 (1967).
- [53] Kn V 52 (text 208 in Ventris and Chadwick).
- [54] "Palaeolexicon, Word study tool of ancient languages" (<http://www.palaeolexicon.com/default.aspx?static=12&wid=797>). Palaeolexicon.com. . Retrieved 2010-08-25.
- [55] Palaima, p. 444.
- [56] Burkert, p. 44.
- [57] Ventris and Chadwick [page missing]
- [58] *"The citizens have a deity for their foundress; she is called in the Egyptian tongue Neith, and is asserted by them to be the same whom the Hellenes call Athena; they are great lovers of the Athenians, and say that they are in some way related to them".* (*Timaeus* 21e)
- [59] Harrison 1922:306. (Harrison 1922:307 fig. 84: detail of a cup in the Faina collection (http://people.uncw.edu/kozloffm/Winged_Athena.jpg)).
- [60] Johrens. *Athenahymnus*, 438-452.
- [61] "Symbols of the Seal of California" (<http://www.learncalifornia.org/doc.asp?id=97>). LearnCalifornia.org. . Retrieved 2010-08-25.
- [62] "Phi Delta Theta International - Symbols" (http://www.phideltatheta.org/index.php?option=com_content&task=view&id=20&Itemid=122). phideltatheta.org. Archived (<http://web.archive.org/web/20080607045215/http://www.phideltatheta.org/index>.

- php?option=com_content&task=view&id=20&Itemid=122) from the original on 7 June 2008. . Retrieved 2008-06-07.
- [63] <http://www.lexilogos.com/document/renan/acropolis.htm>
- [64] "Musée Virtuel Jean Boucher" (<http://www.jeanboucher.net/?d=monuments&p=monuments>). Jeanboucher.net. . Retrieved 2010-08-25.
- [65] Bank of Greece (<http://www.bankofgreece.gr/en>). Drachma Banknotes & Coins: 100 drachmas (http://www.bankofgreece.gr/en/Banknotes/banknote_selection.asp?Value=100). – Retrieved on 27 March 2009.
- [66] F.Zeitlin, "The Dynamics of Misogyny: Myth and Mythmaking in the Oresteia", *Arethusa* 15 (1978), 182.
- [67] J.J. Bachofen, "Mother Right: An investigation of religious and juridical character of matriarchy in the ancient world", *Myth, Religion and Mother Right*. London: Routledge and Kegan Paul, 1967.
- [68] Shearer, *Athene*, 224–235.

References

Ancient sources

- Apollodorus, *Library*, 3, 180
- Augustine, *De civitate dei* xviii.8–9
- Cicero, *De natura deorum* iii.21.53, 23.59
- Eusebius, *Chronicon* 30.21–26, 42.11–14
- Lactantius, *Divinae institutiones* i.17.12–13, 18.22–23
- Livy, *Ab urbe condita libri* vii.3.7
- Lucan, *Bellum civile* ix.350


Modern sources

- Burkert, Walter, 1985. *Greek Religion* (Harvard).
- Graves, Robert, (1955) 1960. *The Greek Myths* revised edition.
- Kerenyi, Karl, 1951. *The Gods of the Greeks* (Thames and Hudson).
- Harrison, Jane Ellen, 1903. *Prolegomena to the Study of Greek Religion*.
- Palaima, Thomas, 2004. "Appendix One: Linear B Sources." In Trzaskoma, Stephen, et al., eds., *Anthology of Classical Myth: Primary Sources in Translation* (Hackett).
- Ruck, Carl A.P. and Danny Staples, 1994. *The World of Classical Myth: Gods and Goddesses, Heroines and Heroes* (Durham, NC).
- Telenius, Seppo Sakari, (2005) 2006. *Athena-Artemis* (Helsinki: Kirja kerrallaan).
- Trahman, C.R., 1952. "Odysseus' Lies ('Odyssey', Books 13-19)" in *Phoenix*, Vol. 6, No. 2 (Classical Association of Canada), pp. 31–43.
- Ventris, Michael and John Chadwick, 1973. *Documents in Mycenaean Greek* (Cambridge).
- Friel, Brian, 1980. *Translations*
- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Athena" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=A:entry+group=51:entry=athena-bio-1>)

External links

- Theoi.com Cult of Athena (<http://www.theoi.com/Cult/AthenaCult.html>) —Extracts of classical texts
- Roy George, "Athena: The sculptures of the goddess" (<http://www.goddess-athena.org/Museum/Sculptures/index.htm>) —A repertory of Greek and Roman types
- On Athena's Birth (http://goddessnike.com/nike_story_on_athenas_birth.php) - Two interpretations of Goddess Athena's birth story.

Hestia

Hestia	
	
The Giustiniani Hestia in O. Seyffert, <i>Dictionary of Classical Antiquities</i> , 1894	
Goddess of the hearth or fireside	
Abode	Delphi or Olympus
Symbol	The hearth and its fire
Consort	None
Parents	Cronus and Rhea
Siblings	Poseidon, Hades, Demeter, Hera, Zeus, Chiron
Roman equivalent	Vesta

In Ancient Greek religion **Hestia** (Ancient Greek: Ἑστία, "hearth" or "fireside") is the virgin goddess of the hearth, architecture, and the right ordering of domesticity, the family and the state. In Greek mythology she is a daughter of Cronus and Rhea.^[1]

Hestia received the first offering at every sacrifice in the household. In the public domain, the hearth of the *prytaneum* functioned as her official sanctuary. With the establishment of a new colony, flame from Hestia's public hearth in the mother city would be carried to the new settlement. She sat on a plain wooden throne with a white woolen cushion and did not trouble to choose an emblem for herself.^[1] Her Roman equivalent is Vesta.

Origins and cults

Hestia's name means "home and hearth", the *oikos*, the household and its inhabitants. "An early form of the temple is the hearth house; the early temples at Dreros and Prinias on Crete are of this type as indeed is the temple of Apollo at Delphi which always had its inner *hestia*"^[2] The Mycenaean great hall, such as the hall of Odysseus at Ithaca was a *megaron*, with a central hearth fire. Likewise, the hearth of the later Greek *prytaneum* was the ritual and secular focus of the community and its government.

Hestia's name and functions show the importance of the hearth and its fire in the social, religious and political life of ancient Greece; essential for warmth, food preparation, and the completion of sacrificial offerings to deities, in which Hestia was the "customary recipient of a preliminary, usually cheap, sacrifice". She was also offered the first and last libations of wine at feasts.^[3] Her own sacrificial animal was a domestic pig.^[4] Just as the accidental or negligent extinction of a domestic hearth-fire represented a failure of domestic and religious care for the family, failure to maintain Hestia's public fire in her temple or shrine was a breach of duty to the broad community. A hearth fire might be deliberately, ritually extinguished at need, and its lighting or relighting should be accompanied by rituals of completion, purification and renewal, comparable with the rituals and connotations of an eternal flame and of sanctuary lamps. At the level of the *polis*, Hestia's cult symbolizes the alliance between Greek colonies and their

mother cities. Her nearest Roman equivalent, Vesta, had similar functions as a divine personification of Rome's "public" and domestic hearths, including those of her colonies; and Vesta's cults bound Romans together in the form of an extended family. The similarity of names between Hestia and Vesta is, however, misleading: "The relationship *hestia-histie-Vesta* cannot be explained in terms of Indo-European linguistics; borrowings from a third language must also be involved," scholar Walter Burkert has written.^[5]

Responsibility for Hestia's domestic cult usually fell to the leading woman of the household, sometimes to a man. Her own public rites were usually enacted by non-religious office holders and their assistants at the hearths of public buildings. Dionysius of Halicarnassus testifies that the *prytaneum* of a Greek state or community was sacred to Hestia, who was served by the most powerful state officials.^[6] Evidence of her specialist priesthoods is extremely rare. Most stems from the early Roman Imperial era, when Sparta offers several examples of women with the priestly title "Hestia"; Chalcis offers one such, a daughter of the local elite. As Hestia was thought equivalent to Roman Vesta, existing civic cults to Hestia probably served as stock for the grafting of Greek ruler-cult to the Roman emperor, the Imperial family and Rome itself. In Athens, a small seating section at the Theatre of Dionysus was reserved for priesthoods of "Hestia on the Acropolis, Livia, and Julia", and of "Hestia Romaion" ("Roman Hestia", thus "The Roman Hearth" or Vesta). A priest at Delos served "Hestia, the Athenian Demos (the people or state) and Roma". An eminent citizen of Carian Stratoniceia described himself as a priest of Hestia and several other deities, as well as holding several civic offices. In general, the lack of a specialised priesthood to Hestia reflects her central public function as political and civic, further evidenced by her very numerous privately funded dedications at civic sites, and the administrative rather than religious titles used by the lay-officials involved in her civic cults.^[7]

Myths and attributes

Hestia is a goddess of the first Olympian generation, along with Demeter and Hera. She was a daughter of the Titans Rhea and Cronus, and sister to three gods; Zeus, Poseidon, and Hades. Immediately after their birth, Cronus swallowed all but the last and youngest, Zeus, who forced Cronus to disgorge his siblings and led them in a war against their father and the other Titans.^[8] As "first to be devoured... and the last to be yielded up again", Hestia was thus both the eldest and youngest daughter; this mythic inversion is found in the Homeric hymn to Aphrodite (700 BC).^[9] Hestia rejects the marriage suits of Poseidon and Apollo, and swears herself to perpetual virginity. She thus rejects Aphrodite's values and becomes, to some extent, her chaste, domestic complementary, or antithesis. Zeus assigns Hestia a duty to feed and maintain the fires of the Olympian hearth with the fatty, combustible portions of animal sacrifices to the gods.^[10]

Hestia's Olympian status is equivocal. At Athens "in Plato's time," notes Kenneth Dorter^[11] "there was a discrepancy in the list of the twelve chief gods, as to whether Hestia or Dionysus was included with the other eleven. The altar to them at the agora, for example, included Hestia, but the east frieze of the Parthenon had Dionysus instead." Hestia's omission from some lists of the Twelve Olympians is sometimes taken as illustration of her passive, non-confrontational nature – by giving her Olympian seat to Dionysus she prevents heavenly conflict – but no ancient source or myth describes such a surrender or removal.^[12] "Since the hearth is immovable, Hestia is unable to take part even in the procession of the gods, let alone the other



"Hestia full of Blessings", Egypt, 6th century tapestry (Dumbarton Oaks Collection)

antics of the Olympians," Burkert remarks.^[13] Her mythographic status as first-born of Rhea and Cronus seems to justify the tradition in which a small offering is made to Hestia before any sacrifice ("Hestia comes first").^[14]

The ambiguities in Hestia's mythology are matched by her indeterminate attributes, character and iconography. She is identified with the hearth as a physical object, and the abstractions of community and domesticity, but portrayals of her are rare, and seldom secure.^[15] In classical Greek art, she is occasionally depicted as a woman, simply and modestly cloaked in a head veil. She is sometimes shown with a staff in hand.

Homeric hymn 24, *To Hestia*, is a brief invocation of five lines:^[16]

Hestia, you who tend the holy house of the lord Apollo, the Far-shooter at goodly Pytho, with soft oil dripping ever from your locks, come now into this house, come, having one mind with Zeus the all-wise: draw near, and withal bestow grace upon my song.

The hymn locates Hestia in ancient Delphi, the central hearth of all the Hellenes, rather than at the hearth of Zeus on Mount Olympus.

Popular culture

- Hestia appears in Rick Riordan's Percy Jackson and the Olympians during the fifth book of the series, *The Last Olympian*, where Hestia is the last Olympian. In the book she usually takes the form of a young girl in a brown dress, has warm flames in place of her eyes, and is the primary force behind Percy Jackson fulfilling the prophecy about him by showing him the importance of knowing when is the right time to concede. In the series, it is notable that she destroys the scythe of her father, Kronos. She, also, stepped down from her throne on Olympus, after Dionysus was made a God.
- In the Harry Potter series, the character Hestia Jones is named after the Greek Goddess.
- Aimée Carter's modern retelling of the Greek myths includes a character named Sofia, a woman who is the physical representation and equivalent of Hestia. Sofia/Hestia is described as one of the most powerful goddesses and one of the original Six to defeat the Titans, but is mentioned briefly in Carter's novels *The Goddess Test* (2011),^[17] *Goddess Interrupted* (2012),^[17] and *The Goddess Legacy* (2012).^[17]

References

- [1] Graves, Robert. "The Palace of Olympus". *Greek Gods and Heroes*.
- [2] Burkert p 61.
- [3] link to Homeric Hymn 29, trans. Hugh G. Evelyn-White. (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0138:hymn=29:Perseus>)
- [4] Bremmer, Jan. N., in Ogden, D., (Editor) *A Companion to Greek Religion*, Wiley-Blackwell, 2010, googlebooks preview, p.134 ([http://books.google.co.uk/books?id=yOQtHNJJU9UC&pg=PA134&lpg=PA134&dq="+customary+recipient+of+a+preliminary,+usually+cheap,+sacrifice"&source=bl&ots=hd5eMvPrAG&sig=iUdQ31aBIBEPUYOy9AmfEPdy0IE&hl=en&sa=X&ei=CCt8T4_KsSG8gPEhYiaDQ&ved=0CCIQ6AEwAA#v=onepage&q="customary+recipient+of+a+preliminary,+usually+cheap,+sacrifice"&f=false](http://books.google.co.uk/books?id=yOQtHNJJU9UC&pg=PA134&lpg=PA134&dq=)), ISBN 978-1-4443-3417-3
- [5] Burkert, *Greek Religion* 1985:III.3.1 note 2.
- [6] Kajava, Mika, "Hestia Hearth, Goddess, and Cult", *Harvard Studies in Classical Philology*, Vol. 102, (2004), p. 5.
- [7] Kajava, Mika, "Hestia Hearth, Goddess, and Cult", *Harvard Studies in Classical Philology*, Vol. 102, (2004), pp. 1, 3, 5.
- [8] Hesiod, *Theogony*, 4.53 f.
- [9] Kerényi 1951:91
- [10] Kajava, Mika, "Hestia Hearth, Goddess, and Cult", *Harvard Studies in Classical Philology*, Vol. 102, (2004), p. 1, 2.
- [11] Dorter, "Imagery and Philosophy in Plato's Phaedrus," *Journal of the History of Philosophy* 9.3 (July 1971:279-88).
- [12] Károly Kerényi, *The Gods of the Greeks*, 1951, p.92: "there is no story of Hestia's ever having taken a husband or ever having been removed from her fixed abode."
- [13] Burkert, *Greek Religion* 1985:170.
- [14] Not so for every Greek in every generation, however: in *Odyssey* 14, 432-36, the loyal swineherd Eumaeus begin the feast for his master Odysseus by plucking tufts from a boar's head and throwing them into the fire with a prayer addressed to all the powers, then carved the meat into seven equal portions: "one he set aside, lifting up a prayer to the forest nymphs and Hermes, Maia's son." (Robert Fagles' translation).
- [15] Kajava, Mika, "Hestia Hearth, Goddess, and Cult", *Harvard Studies in Classical Philology*, Vol. 102, (2004), p. 2.

[16] *Hymn 24 to Hestia* (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0138:hymn=24>).

[17] "The Goddess Test" (<http://www.harlequin.com/storeitem.html?iid=23544>). Harlequin Publishing Company. . Retrieved 19 August 2012.

Sources


- Burkert, Walter, 1985. *Greek Religion* (Harvard University Press)
- Kerenyi, Karl, 1951. *The Gods of the Greeks*
- Stephenson, Hamish, 1985. "The Gods of the Romans and Greeks" (NYT Writer)

External links

- Carlos Parada, "Hestia" (<http://www.maicar.com/GML/Hestia.html>)
 - Socrates to Hermogenes about Hestia - Estia - Esti (Eesti) - Osia (<http://www.sacred-texts.com/cla/plato/cratylus.htm>)
 - Theoi Project: Hestia (<http://www.theoi.com/Ouranios/Hestia.html>) Excerpts in translation of Classical texts.
-

Extra Olympians

Dionysus

Dionysus	
	
2nd century Roman statue of Dionysus, after a Hellenistic model (ex-coll. Cardinal Richelieu, Louvre) ^[1]	
God of Wine, Theatre and Ecstasy	
Abode	Mount Olympus
Symbol	Thyrsus, grapevine, leopard skin, panther, tiger, leopard
Consort	Ariadne
Parents	Zeus and Semele
Mount	Mount Olympus
Roman equivalent	Bacchus, Liber

Dionysus ⓘ /daɪ.əˈnaɪsəs/ dy-ə-NY-səs (Ancient Greek: Διόνυσος, *Dionysos*) was the god of the grape harvest, winemaking and wine, of ritual madness and ecstasy in Greek mythology. His name in Linear B tablets shows he was worshipped from c. 1500—1100 BC by Mycenaean Greeks: other traces of Dionysian-type cult have been found in ancient Minoan Crete.^[2] His origins are uncertain, and his cults took many forms; some are described by ancient sources as Thracian, others as Greek.^{[3][4][5]} In some cults, he arrives from the east, as an Asiatic foreigner; in others, from Ethiopia in the South. He is a god of epiphany, "the god that comes," and his "foreignness" as an arriving outsider-god may be inherent and essential to his cults. He is a major, popular figure of Greek mythology and religion, and is included in some lists of the twelve Olympians. His festivals were the driving force behind the development of Greek theatre. He is an example of a dying god.^{[6][7]}

The earliest cult images of Dionysus show a mature male, bearded and robed. He holds a fennel staff, tipped with a pine-cone and known as a *thyrsus*. Later images show him as a beardless, sensuous, naked or half-naked androgynous youth: the literature describes him as womanly or "man-womanish."^[8] In its fully developed form, his central cult imagery shows his triumphant, disorderly arrival or return, as if from some place beyond the borders of the known and civilized. His procession (*thiasus*) is made up of wild female followers (maenads) and ithyphallic, bearded satyrs. Some are armed with the *thyrsus*, some dance or play music. The god himself is drawn in a chariot, usually by exotic beasts such as lions or tigers, and is sometimes attended by a bearded, drunken Silenus. This procession is presumed to be the cult model for the human followers of his Dionysian Mysteries. In his Thracian mysteries, he wears the *bassaris* or fox-skin, symbolizing a new life. Dionysus is represented by city religions as the protector of those who do not belong to conventional society and thus symbolizes everything which is chaotic,

dangerous and unexpected, everything which escapes human reason and which can only be attributed to the unforeseeable action of the gods.^[9]

He was also known as **Bacchus** (♂) /'bækəs/ or /'bɑ:kəs/; Greek: Βάκχος, *Bakkhos*), the name adopted by the Romans^[10] and the frenzy he induces, *bakkheia*. His *thyrsus* is sometimes wound with ivy and dripping with honey. It is a beneficent wand but also a weapon, and can be used to destroy those who oppose his cult and the freedoms he represents. He is also the Liberator (*Eleutherios*), whose wine, music and ecstatic dance frees his followers from self-conscious fear and care, and subverts the oppressive restraints of the powerful. Those who partake in his mysteries are possessed and empowered by the god himself.^[11] His cult is also a "cult of the souls"; his maenads feed the dead through blood-offerings, and he acts as a divine communicant between the living and the dead.^[12]

In Greek mythology, he is presented as a son of Zeus and the mortal Semele, thus semi-divine or heroic: and as son of Zeus and Persephone or Demeter, thus both fully divine, part-chthonic and possibly identical with Iacchus of the Eleusinian Mysteries. Some scholars believe that Dionysus is a syncretism of a local Greek nature deity and a more powerful god from Thrace or Phrygia such as Sabazios^[13] or Zalmoxis.^[14]

Names

Etymology

The *dio-* element has been associated since antiquity with *Zeus* (genitive *Dios*). The earliest attested form of the name is Mycenaean Greek *di-wo-nu-so*, written in Linear B syllabic script, presumably for /*Diwo(h)nūsos*/, found on two tablets at Mycenaean Pylos and dated to the 12th or 13th century BC.^{[15][16]}

Later variants include *Dionūsos* and *Diōnūsos* in Boeotia; *Dien(n)ūsos* in Thessaly; *Deonūsos* and *Deunūsos* in Ionia; and *Dinnūsos* in Aeolia, besides other variants. A *Dio-* prefix is found in other names, such as that of the Dioscures, and may derive from *Dios*, the genitive of the name of Zeus.^[17]



Dionysian procession on a marble sarcophagus, possibly indicating that the deceased was an initiate into Dionysian mysteries

The second element *-nūsos* is associated with Mount Nysa, the birthplace of the god in Greek mythology, where he was nursed by nymphs (the Nysiads),^[18] but according to Pherecydes of Syros, *nūsa* was an archaic word for "tree."^[19]

The cult of Dionysus was closely associated with trees, specifically the fig tree, and some of his bynames exhibit this, such as *Endendros* "he in the tree" or *Dendritēs*, "he of the tree." Peters suggests the original meaning as "he who runs among the trees," or that of a "runner in the woods." Janda (2010) accepts the etymology but proposes the more cosmological interpretation of "he who impels the (world-)tree." This interpretation explains how *Nysa* could have been re-interpreted from a meaning of "tree" to the name of a mountain: the axis mundi of Indo-European mythology is represented both as a world-tree and as a world-mountain.^[20]

Epithets

Dionysus was variably known with the following epithets:

Acratophorus, ("giver of unmixed wine"), at Phigaleia in Arcadia.^[21]

Acroreites at Sicyon.^[22]

Adoneus ("ruler") in his Latinised, Bacchic cult.^[23]

Aegobolus ("goat killer") at Potniae, in Boeotia.^[24]

Aesymnetes ("ruler" or "lord") at Aroë and Patrae in Achaea.

Agrios ("wild"), in Macedonia.

Bromios ("the thunderer" or "he of the loud shout").

Dendrites ("he of the trees"), as a fertility god.

Dithyrambos, form of address used at his festivals, referring to his premature birth.

Eleutherios ("the liberator"), an epithet for both Dionysus and Eros.

Endendros ("he in the tree").^[25]

Enorches ("with balls,"^[26] with reference to his fertility, or "in the testicles" in reference to Zeus' sewing the baby Dionysus into his thigh, i.e., his testicles).^[27] used in Samos and Lesbos.

Erikryptos ("completely hidden"), in Macedonia.

Evius, in Euripides' play, *The Bacchae*.

Iacchus, possibly an epithet of Dionysus and associated with the Eleusinian Mysteries. In Eleusis, he is known as a son of Zeus and Demeter. The name "Iacchus" may come from the *Ἰακχος* (*Iakchos*), a hymn sung in honor of Dionysus.

Liknites ("he of the winnowing fan"), as a fertility god connected with the mystery religions. A winnowing fan was used to separate the chaff from the grain.

Lyaeus ("he who unties") or releases from care and anxiety.

Melanaigis ("of the black goatskin") at the Apaturia festival.

Oeneus, as god of the wine press.

Pseudanor ("false man"), in Macedonia.

In the Greek pantheon, Dionysus (along with Zeus) absorbs the role of Sabazios, a Thracian/Phrygian deity. In the Roman pantheon, Sabazius became an alternate name for Bacchus.^[28]

Mythology

Birth

Dionysus had a strange birth that evokes the difficulty in fitting him into the Olympian pantheon. His mother was a mortal woman, Semele, the daughter of king Cadmus of Thebes, and his father was Zeus, the king of the gods. Zeus' wife, Hera, discovered the affair while Semele was pregnant. Appearing as an old crone (in other stories a nurse), Hera befriended Semele, who confided in her that Zeus was the actual father of the baby in her womb. Hera pretended not to believe her, and planted seeds of doubt in Semele's mind. Curious, Semele demanded of Zeus that he reveal himself in all his glory as proof of his godhood.

Though Zeus begged her not to ask this, she persisted and he agreed. Therefore he came to her wreathed in bolts of lightning; mortals, however, could not look upon an undisguised god without dying, and she perished in the ensuing blaze. Zeus rescued the fetal Dionysus by sewing him into his thigh. A few months later, Dionysus was born on Mount Pramnos in the island of Ikaria, where Zeus went to release the now-fully-grown baby from his thigh. In this version, Dionysus is born by two "mothers" (Semele and Zeus) before his birth, hence the epithet *dimētōr* (of two mothers) associated with his being "twice-born."

In the Cretan version of the same story, which Diodorus Siculus follows,^[29] Dionysus was the son of Zeus and Persephone, the queen of the Greek underworld. Diodorus' sources equivocally identified the mother as Demeter.^[30] A jealous Hera again attempted to kill the child, this time by sending Titans to rip Dionysus to pieces after luring the baby with toys. It is said that he was mocked by the Titans who gave him a thyrsus (a fennel stalk) in place of his rightful sceptre.^[31] Zeus turned the Titans into dust with his thunderbolts, but only after the Titans ate everything but the heart, which was saved, variously, by Athena, Rhea, or Demeter. Zeus used the heart to recreate him in his thigh, hence he was again "the twice-born." Other versions claim that Zeus recreated him in the womb of Semele, or gave Semele the heart to eat to impregnate her.

The rebirth in both versions of the story is the primary reason why Dionysus was worshipped in mystery religions, as his death and rebirth were events of mystical reverence. This narrative was apparently used in several Greek and Roman cults, and variants of it are found in Callimachus and Nonnus, who refer to this Dionysus with the title Zagreus, and also in several fragmentary poems attributed to Orpheus.

The myth of the dismemberment of Dionysus by the Titans, is alluded to by Plato in his *Phaedo* (69d) in which Socrates claims that the initiations of the Dionysian Mysteries are similar to those of the philosophic path. Late Neo-Platonists such as Damascius explore the implications of this at length.^[32]



The top course of this Roman sarcophagus shows Dionysus's birth. In the top center, the baby god comes out of Zeus's thigh.

Infancy at Mount Nysa

According to the myth Zeus gave the infant Dionysus into the charge of Hermes. One version of the story is that Hermes took the boy to King Athamas and his wife Ino, Dionysus' aunt. Hermes bade the couple raise the boy as a girl, to hide him from Hera's wrath.^[33] Another version is that Dionysus was taken to the rain-nymphs of Nysa, who nourished his infancy and childhood, and for their care Zeus rewarded them by placing them as the Hyades among the stars (see Hyades star cluster). Other versions have Zeus giving him to Rhea, or to Persephone to raise in the Underworld, away from Hera. Alternatively, he was raised by Maro.

Dionysus in Greek mythology is a god of foreign origin, and while Mount Nysa is a mythological location, it is invariably set far away to the east or to the south. The Homeric hymn to Dionysus places it "far from Phoenicia, near to the Egyptian stream." Others placed it in Anatolia, or in Libya ('away in the west beside a great ocean'), in Ethiopia (Herodotus), or Arabia (Diodorus Siculus).

According to Herodotus:

As it is, the Greek story has it that no sooner was Dionysus born than Zeus sewed him up in his thigh and carried him away to Nysa in Ethiopia beyond Egypt; and as for Pan, the Greeks do not know what became of him after his birth. It is therefore plain to me that the Greeks learned the names of these two gods later than the names of all the others, and trace the birth of both to the time when they gained the knowledge.

—Herodotus, *Histories* 2.146

The *Bibliotheca* seems to be following Pherecydes, who relates how the infant Dionysus, god of the grapevine, was nursed by the rain-nymphs, the Hyades at Nysa.



Hermes and the Infant Dionysus by Praxiteles,
(Archaeological Museum of Olympia).

Childhood



Kylix (6th century BC) depicting Dionysus among the sailors transformed to dolphins after attempting to kidnap him

When Dionysus grew up, he discovered the culture of the vine and the mode of extracting its precious juice; but Hera struck him with madness, and drove him forth a wanderer through various parts of the earth. In Phrygia the goddess Cybele, better known to the Greeks as Rhea, cured him and taught him her religious rites, and he set out on a progress through Asia teaching the people the cultivation of the vine. The most famous part of his wanderings is his expedition to India, which is said to have lasted several years. Returning in triumph he undertook to introduce his worship into Greece, but was opposed by some princes who dreaded its introduction on account of the disorders and madness it brought with it (e.g. Pentheus or Lycurgus).

Dionysus was exceptionally attractive. One of the Homeric hymns recounts how, while disguised as a mortal sitting beside the seashore, a few sailors spotted him, believing he was a prince. They attempted to kidnap him and sail him far away to sell for ransom or into slavery. They tried to bind him with ropes, but no type of rope could hold him. Dionysus turned into a fierce lion and unleashed a bear on board, killing those he came into contact with. Those who jumped off the ship were mercifully turned into dolphins. The only survivor was the helmsman, Acoetes, who recognized the god and tried to stop his sailors from the start.^[34]



North African Roman mosaic: Panther-Dionysus scatters the pirates, who are changed to dolphins, except for Acoetes, the helmsman. (Bardo National Museum)

In a similar story, Dionysus desired to sail from Icaria to Naxos. He then hired a Tyrrhenian pirate ship. However, when the god was on board, they sailed not to Naxos but to Asia, intending to sell him as a slave. So Dionysus turned the mast and oars into snakes, and filled the vessel with ivy and the sound of flutes so that the sailors went mad and, leaping into the sea, were turned into dolphins.

Other stories

Midas

Once, Dionysus found his old school master and foster father, Silenus, missing. The old man had been drinking, and had wandered away drunk, and was found by some peasants, who carried him to their king (alternatively, he passed out in Midas' rose garden). Midas recognized him, and treated him hospitably, entertaining him for ten days and nights with politeness, while Silenus entertained Midas and his friends with stories and songs. On the eleventh day, he brought Silenus back to Dionysus. Dionysus offered Midas his choice of whatever reward he wanted.

Midas asked that whatever he might touch should be changed into gold. Dionysus consented, though was sorry that he had not made a better choice. Midas rejoiced in his new power, which he hastened to put to the test. He touched and turned to gold an oak twig and a stone. Overjoyed, as soon as he got home, he ordered the servants to set a feast on the table. Then he found that his bread, meat, daughter and wine turned to gold.

Upset, Midas strove to divest himself of his power (the Midas Touch); he hated the gift he had coveted. He prayed to Dionysus, begging to be delivered from starvation. Dionysus heard and consented; he told Midas to wash in the river Pactolus. He did so, and when he touched the waters the power passed into them, and the river sands changed into gold. This was an etiological myth that explained why the sands of the Pactolus were rich in gold.

Pentheus

Euripides composed a tragedy about the destructive nature of Dionysus in *The Bacchae*. Since Euripides wrote this play while in the court of King Archelaus of Macedon, some scholars believe that the cult of Dionysus was malicious in Macedon but benign in Athens.

In the play, Dionysus returns to his birthplace, Thebes, which is ruled by his cousin Pentheus. Dionysus wants to exact revenge on Pentheus and the women of Thebes (his aunts Agave, Ino and Autonoe) for not believing his mother Semele's claims of being impregnated by Zeus, and for denying Dionysus's divinity (and therefore not worshipping him).



Pentheus torn apart by Agave and Ino. Attic red-figure *lekanis* (cosmetics bowl) lid, ca. 450-425 BCE (Louvre)

Dionysus slowly drives Pentheus mad, lures him to the woods of Mount Cithaeron, and then convinces him to spy/peek on the Maenads (female worshippers of Dionysus, who often experienced divine ecstasy). The Maenads are in an insane frenzy when Pentheus sees them (earlier in the play they had ripped apart a herd of cattle), and they catch him but mistake him for a wild animal. Pentheus is torn to shreds, and his mother (Agave, one of the Maenads), not recognizing her own son because of her madness, brutally tears his limbs off as he begs for his life.

As a result of their acts the women are banished from Thebes, ensuring Dionysus's revenge.

Lycurgus

When King Lycurgus of Thrace heard that Dionysus was in his kingdom, he imprisoned all the followers of Dionysus; the god fled, taking refuge with Thetis, and sent a drought which stirred the people into revolt. Dionysus then made King Lycurgus insane, having him slice his own son into pieces with an axe, thinking he was a patch of ivy, a plant holy to Dionysus. An oracle then claimed that the land would stay dry and barren as long as Lycurgus was alive, so his people had him drawn and quartered; with Lycurgus dead, Dionysus lifted the curse. This story was told in Homer's epic, *Iliad* 6.136-7. In an alternative version, sometimes shown in art, Lycurgus tried to kill Ambrosia, a follower of Dionysus, who was transformed into a vine that twined around the enraged king and restrained him, eventually killing him.^[35]

Prosymnus

A better-known story is that of his descent to Hades to rescue his mother Semele, whom he placed among the stars.^[36] He made the descent from a reputedly bottomless pool on the coast of the Argolid near the prehistoric site of Lerna. He was guided by Prosymnus or Polymnus, who requested, as his reward, to be Dionysus' lover. Prosymnus died before Dionysus could honor his pledge, so in order to satisfy Prosymnus' shade, Dionysus fashioned a phallus from an olive branch and sat on it at Prosymnus' tomb.^[37] This story survives in full only in Christian sources whose aim was to discredit pagan mythology. It appears to have served as an explanation of the secret objects that were revealed in the Dionysian Mysteries.^[38]

Ampelos

Another myth according to Nonnus involves Ampelos, a satyr. Foreseen by Dionysus, the youth was killed in an accident riding a bull maddened by the sting of an Ate's gadfly. The Fates granted Ampelos a second life as a vine, from which Dionysus squeezed the first wine.^[39]

Chiron

Young Dionysus was also said to have been one of the many famous pupils of the centaur Chiron. According to Ptolemy Chennus in the Library of Photius, "Dionysius was loved by Chiron, from whom he learned chants and dances, the bacchic rites and initiations."^[40]

Secondary myths

When Hephaestus bound Hera to a magical chair, Dionysus got him drunk and brought her back to Olympus after he passed out.

A third descent by Dionysus to Hades is invented by Aristophanes in his comedy *The Frogs*. Dionysus, as patron of the Athenian dramatic festival, the *Dionysia*, wants to bring back to life one of the great tragedians. After a competition Aeschylus is chosen in preference to Euripides.

When Theseus abandoned Ariadne sleeping on Naxos, Dionysus found and married her. She bore him a son named Oenopion, but he committed suicide or was killed by Perseus. In some variants, he had her crown put into the heavens as the constellation Corona; in others, he descended into Hades to restore her to the gods on Olympus. Another

different account claims Dionysus ordered Theseus to abandon Ariadne on the island of Naxos for he had seen her as Theseus carried her onto the ship and had decided to marry her.

Psalacantha, a nymph, failed at winning the love of Dionysus as his main love interest at the moment was Ariadne, and ended up being changed into a plant.

Callirrhoe was a Calydonian woman who scorned Coresus, a priest of Dionysus, who threatened to afflict all the women of Calydon with insanity (see Maenad). The priest was ordered to sacrifice Callirhoe but he killed himself instead. Callirhoe threw herself into a well which was later named after her.

Acis, a Sicilian youth, was sometimes said to be Dionysus' son.



Bacchus and Ariadne by Titian, at the National Gallery in London.

Consorts and children

1. Aphrodite
 1. Charites (Graces)
 1. Pasithea
 2. Euphrosyne
 3. Thalia
 2. Priapus
 3. Hymenaios
 2. Ariadne
 1. Oenopion
 2. Staphylus
 3. Thoas
 4. Peparethus
 5. Phanus
 6. Eurymedon
 7. Euanthes
 8. Latramys
 9. Tauropolis
 10. Ceramus
 11. Maron
 12. Enyeus
 3. Nyx
 1. Phthonus
 4. Althaea
 1. Deianeira
 5. Circe
 1. Comus
 6. Aura
 1. Iacchus
 2. twin of Iacchus, killed by Aura instantly upon birth
 7. Nicaea
 1. Telete
 8. Araethyrea or Chthonophyle (or again Ariadne)
 1. Phlias
 9. Physcoa
 1. Narcaeus
 10. Pallene
 11. Carya
 12. Percote
 1. Priapus (possibly)^[41]
 13. Alexirrhoe
 1. Carmanor
 14. Alphisiboea
 1. Medus
-

Genealogy of the Olympians in Greek mythology

		Ouranos	Gaia		
	Oceanus	Hyperion	Coeus	Crius	Iapetus
					Mnemosyne
	Cronus	Rhea	Tethys	Theia	Phoebe
					Themis
	Zeus	Hera	Hestia	Demeter	Hades
					Poseidon
	Ares	Hephaestus	Hebe	Eileithyia	Enyo
					Eris
		Metis	Maia	Leto	Semele
	Aphrodite	Athena	Hermes	Apollo	Artemis
					Dionysus

Parallels with Christianity

The earliest discussions of mythological parallels between Dionysus and the figure of the Christ in Christian theology can be traced to Friedrich Hölderlin, whose identification of Dionysus with Christ is most explicit in *Brod und Wein* (1800–1801) and *Der Einzige* (1801–1803).^[42]

Modern scholars such as Martin Hengel, Barry Powell, and Peter Wick, among others, argue that Dionysian religion and Christianity have notable parallels. They point to the symbolism of wine and the importance it held in the mythology surrounding both Dionysus and Jesus Christ;^{[43][44]} though, Wick argues that the use of wine symbolism in the Gospel of John, including the story of the Marriage at Cana at which Jesus turns water into wine, was intended to show Jesus as superior to Dionysus.^[45]

Scholars of comparative mythology identify both Dionysus and Jesus with the dying-and-returning god mythological archetype.^[7] Other elements, such as the celebration by a ritual meal of bread and wine, also have parallels.^[46] Powell, in particular, argues precursors to the Catholic notion of transubstantiation can be found in Dionysian religion.^[46]

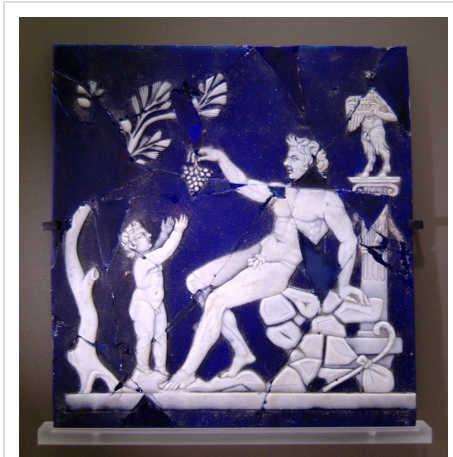
Another parallel can be seen in *The Bacchae* where Dionysus appears before King Pentheus on charges of claiming divinity which is compared to the New Testament scene of Jesus being interrogated by Pontius Pilate.^{[45][46][47]}

E. Kessler in a symposium *Pagan Monotheism in the Roman Empire*, Exeter, 17–20 July 2006, states that Dionysian cult had developed into strict monotheism by the 4th century CE; together with Mithraism and other sects the cult formed an instance of "pagan monotheism" in direct competition with Early Christianity during Late Antiquity.^[48]

Symbolism

The bull, the serpent, the ivy and the wine are the signs of the characteristic Dionysian atmosphere, and Dionysus is strongly associated with satyrs, centaurs, and sileni. He is often shown riding a leopard, wearing a leopard skin, or in a chariot drawn by panthers, and may also be recognized by the thyrsus he carries. Besides the grapevine and its wild barren alter-ego, the toxic ivy plant, both sacred to him, the fig was also his symbol. The pinecone that tipped his thyrsus linked him to Cybele. The Dionysia and Lenaia festivals in Athens were dedicated to Dionysus. Initiates worshipped him in the Dionysian Mysteries, which were comparable to and linked with the Orphic Mysteries, and may have influenced Gnosticism. Orpheus was said to have invented the Mysteries of Dionysus.^[49]

Dionysus was another god of resurrection who was strongly linked to the bull. In a cult hymn from Olympia, at a festival for Hera, Dionysus is invited to come as a bull; "with bull-foot raging." Walter Burkert relates, "Quite frequently [Dionysus] is portrayed with bull horns, and in Kyzikos he has a tauromorphic image," and refers also to an archaic myth in which Dionysus is slaughtered as a bull calf and impiously eaten by the Titans.^[7] In the Classical period of Greece, the bull and other animals identified with deities were separated from them as their *agalma*, a kind of heraldic show-piece that concretely signified their numinous presence.^[7]



Satyr giving a grapevine to Bacchus as a child;
cameo glass, first half of the 1st century AD;
from Italy

Bacchanalia



Bacchus by Caravaggio

Introduced into Rome (c. 200 BC) from the Greek culture of southern Italy or by way of Greek-influenced Etruria, the bacchanalia were held in secret and attended by women only, in the grove of Simila, near the Aventine Hill, on March 16 and 17. Subsequently, admission to the rites was extended to men and celebrations took place five times a month. The mystery-cult may have been seen as a threat to the political status quo.

The notoriety of these festivals, where many kinds of crimes and political conspiracies were supposed to be planned, led to a decree by the Senate in 186 BC — the so-called *Senatus consultum de Bacchanalibus*, inscribed on a bronze tablet discovered in Calabria (1640), now in Vienna — by which the Bacchanalia were prohibited throughout all Italy except in special cases that required specific approval by the Senate. In spite of the severe punishment inflicted on those found in violation of this decree, the Bacchanalia were not

stamped out, at any rate in the south of Italy, for a very long time.

Dionysus is equated with both **Bacchus** and Liber (also *Liber Pater*). Liber ("the free one") was a god of male fertility, wine, and growth, whose female counterpart was Libera. His festival was the Liberalia, celebrated on March 17, but in some myths the festival was also held on March 5.

In art

Classical

The god appeared on many kraters and other wine vessels from classical Greece. His iconography became more complex in the Hellenistic period, between severe archaizing or Neo Attic types such as the Dionysus Sardanapalus and types showing him as an indolent and androgynous young man and often shown nude (see the Dionysus and Eros, Naples Archeological Museum). The 4th century Lycurgus Cup in the British Museum is a spectacular cage cup which changes colour when light comes through the glass; it shows the bound King Lycurgus (Thrace) being taunted by the god and attacked by a satyr.

Elizabeth Kessler has theorized that a mosaic appearing on the triclinium floor of the House of Aion in Nea Paphos, Cyprus, details a monotheistic worship of Dionysus.^[50] In the mosaic, other gods appear but may only be lesser representations of the centrally imposed Dionysus.

Modern views

Dionysus has remained an inspiration to artists, philosophers and writers into the modern era. In *The Birth of Tragedy* (1872), the German philosopher Friedrich Nietzsche contrasted Dionysus with the god Apollo as a symbol of the fundamental, unrestrained aesthetic principle of force, music, and intoxication versus the principle of sight, form, and beauty represented by the latter. Nietzsche also claimed that the oldest forms of Greek Tragedy were entirely based on suffering of Dionysus. Nietzsche continued to contemplate the character of Dionysus, which he revisited in the final pages of his 1886 work *Beyond Good and Evil*. This reconceived Nietzschean Dionysus was invoked as an embodiment of the central will to power concept in Nietzsche's later works *The Twilight of the Idols*, *The Antichrist* and *Ecce Homo*.

Károly Kerényi, a scholar in classical philology and one of the founders of modern studies in Greek mythology characterized Dionysus as representative of the psychological life force (Zoë).^[51] Other scholars proposing psychological interpretations have placed Dionysus' emotionality in the foreground by focusing on the joy, terror or hysteria associated with the god.^{[52][53][54][55][56]}

The Russian poet and philosopher Vyacheslav Ivanov elaborated the theory of Dionysianism, which traces the roots of literary art in general and the art of tragedy in particular to ancient Dionysian mysteries. His views were expressed in the treatises *The Hellenic Religion of the Suffering God* (1904), and *Dionysus and Early Dionysianism* (1921).

Inspired by James Frazer, some have labeled Dionysus a life-death-rebirth deity. The mythographer Karl Kerényi devoted much energy to Dionysus over his long career; he summed up his thoughts in *Dionysos: Archetypal Image of Indestructible Life* (Bollingen, Princeton, 1976).



"Bacchus" by Michelangelo (1497)



Bacchus and the Choir of Nymphs (1888) by John Reinhard Weguelin

Dionysus is the main character of Aristophanes' play *The Frogs*, later updated to a modern version by Burt Shevelove (libretto) and Stephen Sondheim (music and lyrics) ("The time is the present. The place is ancient Greece. ..."). In the play, Dionysus and his slave Xanthius venture to Hades to bring a famed writer back from the dead, with the hopes that the writer's presence in the world will fix

all nature of earthly problems. In Aristophanes' play, Euripides competes against Aeschylus to be recovered from the underworld; In Sondheim and Shevelove's, George Bernard Shaw faces William Shakespeare.

The Romanised equivalent of Dionysus was referenced in the 1852 plantation literature novel *Aunt Phillis's Cabin*, which featured a character named Uncle Bacchus, who was so-named due to his excessive alcoholism.

Both Eddie Campbell and Grant Morrison have utilised the character. Morrison claims that the myth of Dionysus provides the inspiration for his violent and explicit graphic novel *Kill Your Boyfriend*, whilst Campbell used the character in his *Deadface* series to explore both the conventions of super-hero comic books and artistic endeavour.

Dionysus is one of the central myths explored in the 2011 Weaponized anthology *The Immanence of Myth*.^[57]

Walt Disney has depicted the character on a number of occasions. The first such portrayal of Dionysus, as the Roman Bacchus, was in the "Pastoral" segment of Walt Disney's third classic *Fantasia*. In keeping with the more fun-loving Roman god, he is portrayed as an overweight, happily drunk man wearing a tunic and cloak, grape leaves on his head, carrying a goblet of wine, and riding a drunken donkey named Jacchus ("jackass"). He is friends with the fauns and centaurs, and is shown celebrating a harvest festival. Other portrayals have appeared in both the Disney movie and spin-off TV series of *Hercules*. He was depicted as an overweight drunkard as opposed to his youthful descriptions in myths. He has bright pink skin and rosy red cheeks hinting at his drunkenness. He always carries either a bottle or glass of wine in his hand, and like in the myths, wears a wreath of grape leaves upon his head. In the series he is known by his Roman name "Bacchus," and in one episode headlines his own festival known as the "Bacchanal."

In music Dionysius (together with Demeter) was used as an archetype for the character Tori by contemporary artist Tori Amos in her 2007 album *American Doll Posse*, and the Canadian rock band Rush refer to a confrontation and hatred between Dionysus and Apollo in the Cygnus X-1 duology.

Dionysus along with Lilith are central characters in James Curcio's 2011 novel *Fallen Nation: Party At The World's End*.

In literature, Dionysius has proven equally inspiring. Rick Riordan's series of books *Percy Jackson & The Olympians* presents Dionysus as an uncaring, childish and spoilt god who as a punishment has to work in Camp Half-Blood. In Fred Saberhagen's 2001 novel, *God of the Golden Fleece*, a young man in a post-apocalyptic world picks up an ancient piece of technology shaped in the likeness of the Dionysus. Here, Dionysus is depicted as a relatively weak god, albeit a subversive one whose powers are able to undermine the authority of tyrants.

A version of Bacchus also appears in C. S. Lewis' Prince Caspian, part of *The Chronicles of Narnia*. Lewis depicts him as dangerous-looking, androgynous young boy who helps Aslan awaken the spirits of the Narnian trees and rivers. He does not appear in the 2008 film version.

In 2009 the poet Stephen Howarth and veteran theatre producer Andrew Hobbs collaborated on a play entitled *Bacchus in Rehab* with Dionysus as the central character. The authors describe the piece as "combining highbrow concept and lowbrow humour."^[58]

The second season of *True Blood* involves a plot line wherein a maenad, Maryann, causes mayhem in the Louisiana town of Bon Temps in attempt to summon Dionysus.

Dionysus, going by his Roman name "Bacchus," is a character in the 2011 video game *Rock of Ages*.

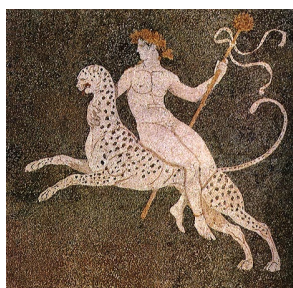
Names originating from *Dionysus*

- Dion (also spelled Deion, Deon and Dionne)
- Denise (also spelled Denice, Daniesa, Denese, and Denisse)
- Dennis, Denis or Denys (including the derivative surnames Denison and Dennison), Denny
- Denis (Croatian), Dionis, Dionisie (Romanian)
- Dénes (Hungarian)
- Dionisio/Dyonisio (Spanish), Dionigi (Italian)
- Διονύσιος, Διονύσης, Νιόνιος (Dionysios, Dionysis, Nionios Modern Greek)
- Deniska (diminutive of Russian Denis, itself a derivative of the Greek)
- Dionísio (Portuguese)
- Dionizy (Polish)

Gallery



The *Ludovisi Dionysus* with panther, satyr and grapes on a vine (Palazzo Altemps, Rome)



Dionysos riding a leopard, 4th century BC mosaic from Pella



Statue of Dionysus (Sardanapalus) (Museo Palazzo Massimo Alle Terme, Rome)



Dionysus extending a drinking cup (*kantharos*), late 6th century BC



Drinking Bacchus (1623) Guido Reni

Notes

- [1] Another variant, from the Spanish royal collection, is at the Museo del Prado, Madrid: illustration.
- [2] Kerenyi 1976.
- [3] Thomas McEvelley, *The Shape of Ancient Thought*, Allsworth press, 2002, pp.118-121. Google Books preview (<http://books.google.co.za/books?id=vTfm8KHn900C&lpg=PA118&dq=dionysus+thracian&pg=PA118#v=onepage&q&f=false>)
- [4] Reginald Pepys Winnington-Ingram, *Sophocles: an interpretation*, Cambridge University Press, 1980, p.109 Google Books preview (http://books.google.co.za/books?id=OPo8nVmC9LQC&pg=PA109&dq=dionysus+thracian&hl=en&ei=J8P_TMXIFcO-4ganoZ3OCA&sa=X&oi=book_result&ct=result&resnum=4&ved=0CDMQ6AEwAzgK#v=onepage&q=thrace&f=false)
- [5] Zofia H. Archibald, in Gocha R. Tsetskhladze (Ed.) *Ancient Greeks west and east*, Brill, 1999, p.429 ff. Google Books preview (<http://books.google.co.za/books?id=ctsUcNshh68C&lpg=PA432&dq=dionysus+thracian&pg=PA432#v=onepage&q&f=false>)
- [6] Dionysus (http://www.greekmythology.com/Other_Gods/Dionysus/dionysus.html), greekmythology.com
- [7] Burkert, Walter, *Greek Religion*, 1985 pp. 64, 132
- [8] Otto, Walter F. (1995). *Dionysus Myth and Cult*. Indiana University Press. ISBN 0-253-20891-2.
- [9] Gods of Love and Ecstasy, Alain Danielou p.15
- [10] In Greek "both votary and god are called Bacchus." Burkert, *Greek Religion* 1985:162. For the initiate as Bacchus, see Euripides, *Bacchantes* 491. For the god, who alone is *Dionysus*, see Sophocles *Oedipus the King* 211 and Euripides *Hippolytus* 560.
- [11] Sutton, p.2, mentions Dionysus as The Liberator in relation to the city Dionysia festivals. In Euripides, *Bacchae* 379-385: "He holds this office, to join in dances, [380] to laugh with the flute, and to bring an end to cares, whenever the delight of the grape comes at the feasts of the gods, and in ivy-bearing banquets the goblet sheds sleep over men." (<http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Eur.+Ba.+370>)
- [12] Xavier Riu, *Dionysism and Comedy*, Rowman and Littlefield, 1999, p.105 ff. Google Books preview (http://books.google.co.uk/books?id=wob1UszzkZwC&lpg=PR7&ots=k4W8gIVT_T&dq=riu,xavier,dionysism+and+comedy,chapter+4,happiness&lr=lang_en&pg=PA105#v=onepage&q=dead+presides+living&f=false)
- [13] Dictionary of Ancient Deities by Patricia Turner and the late Charles Russell Coulter, 2001, p.152.
- [14] Dictionary of Ancient Deities by Patricia Turner and the late Charles Russell Coulter, 2001, p.520.
- [15] John Chadwick, *The Mycenaean World*, Cambridge University Press, 1976, 99ff: "But Dionysos surprisingly appears twice at Pylos, in the form *Diwonusos*, both times irritatingly enough on fragments, so that we have no means of verifying his divinity."
- [16] Palaeolexicon (<http://www.palaeolexicon.com/default.aspx?static=12&wid=346747>), Word study tool of ancient languages
- [17] This is the view of Garcia Ramon (1987) and Peters (1989), summarised and endorsed in Janda (2010:20).
- [18] Fox, p. 217, "The word Dionysos is divisible into two parts, the first originally Διός (cf. Ζεύς), while the second is of an unknown signification, although perhaps connected with the name of the Mount Nysa which figures in the story of Lykourgos: (...) when Dionysos had been reborn from the thigh of Zeus, Hermes entrusted him to the nymphs of Mount Nysa, who fed him on the food of the gods, and made him immortal."
- [19] Testimonia of Pherecydes in an early 5th c. BC fragment, FGrH 3, 178, in the context of a discussion on the name of Dionysus: "*Nāsas* (acc. pl.), he [Pherecydes] said, was what they called the trees."
- [20] see Janda (2010), 16-44 for a detailed account.
- [21] Pausanias, 8.39.6.
- [22] Stephanus of Byzantium, s.v. Ἀκρωπεΐα
- [23] Ausonius, *Epigr.* xxix. 6.
- [24] Pausanias, ix. 8. § 1.
- [25] Janda (2010), 16-44.
- [26] Kerenyi 1976:286.
- [27] Jameson 1993, 53. Cf. n16 for suggestions of Devereux on "Enorkhes,"
- [28] Rosemarie Taylor-Perry, *The God Who Comes: Dionysian Mysteries Revisited*. Algora Press 2003, p.89, cf. Sabazius.
- [29] Diodorus V 75.4, noted by Karl Kerényi, *Dionysos: Archetypal Image of Indestructible Life* (Princeton University Press) 1976, "The Cretan core of the Dionysos myth" p 110 note 213 and pp 110-114.
- [30] Diodorus III 64.1, also noted by Kerényi (110 note 214.)
- [31] Damascius, Commentary on the Phaedo, I, 170, see in translation Westerink, *The Greek Commentaries on Plato's Phaedo*, vol. II (The Prometheus Trust, Westbury) 2009
- [32] Damascius, Commentary on the Phaedo, I, 1-13 and 165-172, see in translation Westerink, *The Greek Commentaries on Plato's Phaedo*, vol. II, The Prometheus Trust, Westbury, 2009
- [33] Apollodorus, *The Library*, with an English Translation by Sir James George Frazer, F.B.A., F.R.S. in 2 Volumes. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1921. Includes Frazer's notes. ISBN 0-674-99135-4, ISBN 0-674-99136-2
- [34] Theoi.com" Homeric Hymn to Dionysus (<http://www.theoi.com/Olympios/DionysosWrath.html#Tyrrenian>)
- [35] British Museum (http://www.britishmuseum.org/explore/highlights/highlight_objects/pe_mla/t/the_lycurgus_cup.aspx) on the Lycurgus Cup
- [36] Hyginus, *Astronomy* 2.5.
- [37] Clement of Alexandria, *Protreptikos*, II-30 3-5
- [38] Arnobius, *Against the Gentiles* 5.28 (Dalby 2005, pp. 108–117)

- [39] Nonnus, *Dionysiaca* (X.175-430; XI; XII.1-117); (Dalby 2005, pp. 55–62).
- [40] Photius, *Library*; "Ptolemy Chennus, New History"
- [41] Hesychius of Alexandria s. v. *Priēpidos*
- [42] The mid-19th century debates are traced in G.S. Williamson, *The Longing for Myth in Germany*, 2004.
- [43] Pausanias, *Description of Greece* 6. 26. 1 - 2
- [44] Athenaeus, *Deipnosophistae* 2. 34a
- [45] Wick, Peter (2004). "Jesus gegen Dionysos? Ein Beitrag zur Kontextualisierung des Johannesevangeliums" (<http://www.bsw.org/?l=71851&a=Comm06.html>). *Biblica* (Rome: Pontifical Biblical Institute) **85** (2): 179–198. . Retrieved 2007-10-10.
- [46] Powell, Barry B., *Classical Myth* Second ed. With new translations of ancient texts by Herbert M. Howe. Upper Saddle River, New Jersey: Prentice-Hall, Inc., 1998.
- [47] Studies in Early Christology ([http://books.google.com/books?id=0fLPOx1B-AwC&pg=PA331&lpg=PA331&dq=dionysus+had+been+at+home+in+palestine+for+a+long+time"&source=web&ots=GHsCkhiNP6&sig=qE6Sov5Xi_LB_zpRAQZreSAekTQ](http://books.google.com/books?id=0fLPOx1B-AwC&pg=PA331&lpg=PA331&dq=dionysus+had+been+at+home+in+palestine+for+a+long+time)), by Martin Hengel, 2005, p.331 (ISBN 0567042804)
- [48] E. Kessler, *Dionysian Monotheism in Nea Paphos, Cyprus*: "two monotheistic religions, Dionysian and Christian, existed contemporaneously in Nea Paphos during the 4th century C.E. [...] the particular iconography of Hermes and Dionysos in the panel of the Epiphany of Dionysos [...] represents the culmination of a pagan iconographic tradition in which an infant divinity is seated on the lap of another divine figure; this pagan motif was appropriated by early Christian artists and developed into the standardized icon of the Virgin and Child. Thus the mosaic helps to substantiate the existence of pagan monotheism." (Abstract (http://www.huss.ex.ac.uk/classics/conferences/pagan_monotheism/abstracts.html))
- [49] Pseudo-Apollodorus, *Bibliotheca Library and Epitome*, 1.3.2 (<http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Apollod.+1.3.2>). "Orpheus also invented the mysteries of Dionysus, and having been torn in pieces by the Maenads he is buried in Pieria."
- [50] Kessler, E., *Dionysian Monotheism in Nea Paphos, Cyprus*,
- [51] Kerényi, K. - Dionysus; Archetypal Image of Indestructible Life, Princeton/Bollingen (1976)
- [52] Jeanmaire, H. Dionysus: histoire du culte de Bacchus, (p.106ff) Payot, (1951)
- [53] Johnson, R. A. 'Ecstasy; Understanding the Psychology of Joy' HarperColling (1987)
- [54] Hillman, J. 'Dionysus Reimagined' in *The Myth of Analysis* (pp.271-281) HarperCollins (1972); Hillman, J. 'Dionysus in Jung's Writings' in *Facing The Gods*, Spring Publications (1980)
- [55] Thompson, J. 'Emotional Intelligence/Imaginal Intelligence' (http://www.mythopoetry.com/mythopoetics/scholar09_thompson.html) in *Mythopoetry Scholar Journal*, Vol 1, 2010
- [56] Lopez-Pedraza, R. 'Dionysus in Exile: On the Repression of the Body and Emotion', Chiron Publications (2000)
- [57] Immanence of Myth (<http://iom.weaponized.net>)
- [58] Facsimile Productions - Current Productions (http://www.facsimileproductions.co.uk/page_1193321376829.html)

References

- Dalby, Andrew (2005). *The Story of Bacchus*. London: British Museum Press. ISBN 0-7141-2255-6 (US ISBN 0-89236-742-3)
- Farnell, Lewis Richard, *The Cults of the Greek States*, 1896. Volume V, cf. Chapter IV, *Cults of Dionysos*; Chapter V, *Dionysiac Ritual*; Chapter VI, *Cult-Monuments of Dionysos*; Chapter VII, *Ideal Dionysiac Types*.
- Fox, William Sherwood, *The Mythology of All Races*, v.1, *Greek and Roman*, 1916, General editor, Louis Herbert Gray.
- Janda, Michael, *Die Musik nach dem Chaos*, Innsbruck 2010.
- Jameson, Michael. "The Asexuality of Dionysus." *Masks of Dionysus*. Ed. Thomas H. Carpenter and Christopher A. Faraone. Ithaca: Cornell UP, 1993. ISBN 0-8014-8062-0. 44-64.
- Kerényi, Karl, *Dionysos: Archetypal Image of Indestructible Life*, (Princeton: Bollingen) 1976. Google Books preview (http://books.google.co.uk/books?id=cXL-QIIhn5gC&printsec=frontcover&dq=Dionysos:+Archetypal+Image+of+Indestructible+Life&source=bl&ots=Yfys2bq-l8&sig=ktZbkmKrfdmjIQ8bHPJzd6ZhaY&hl=en&ei=jggGTbirMoeA4Qax1JG7Cg&sa=X&oi=book_result&ct=result&resnum=1&ved=0CB0Q6AEwAA#v=onepage&q&f=false)
- Pickard-Cambridge, Arthur, *The Theatre of Dionysus at Athens*, 1946.
- Powell, Barry B., *Classical Myth*, 5th edition, 2007.
- Ridgeway, William, *Origin of Tragedy*, 1910. Kessinger Publishing (June 2003). ISBN 0-7661-6221-4.
- Ridgeway, William, *The Dramas and Dramatic Dances of non-European Races in special reference to the origin of Greek Tragedy, with an appendix on the origin of Greek Comedy*, 1915.

- Riu, Xavier, *Dionysism and Comedy*, Rowman and Littlefield Publishers (1999). ISBN 0-8476-9442-9. (<http://ccat.sas.upenn.edu/bmcr/2000/2000-06-13.html>)
- Seaford, Richard. "Dionysos", Routledge (2006). ISBN 0-415-32488-2.
- Smith, William, *Dictionary of Greek and Roman Biography and Mythology*, 1870, article on Dionysus, (<http://www.ancientlibrary.com/smith-bio/1052.html>)
- Sutton, Dana F., *Ancient Comedy*, Twayne Publishers (August 1993). ISBN 0-8057-0957-6.

Further reading

- Livy, *History of Rome, Book 39* (<http://mcadams.posc.mu.edu/txt/ah/Livy/Livy39.html>): 13, Description of banned Bacchanalia in Rome and Italy
- Detienne, Marcel, *Dionysos at Large*, tr. by Arthur Goldhammer, Harvard University Press, 1989. ISBN 0-674-20773-4. (Originally in French as *Dionysos à ciel ouvert*, 1986)
- Albert Henrichs, *Between City and Country: Cultic Dimensions of Dionysus in Athens and Attica*, (April 1, 1990). Department of Classics, UCB. Cabinet of the Muses: Rosenmeyer Festschrift. Paper festschrift 18. (<http://repositories.cdlib.org/ucbclassics/ctm/festschrift18/>)
- Seaford, Richard. *Dionysos (Gods and Heroes of the Ancient World)*. Oxford: Routledge, 2006 (hardcover, ISBN 0-415-32487-4; paperback, ISBN 0-415-32488-2).
- Taylor-Perry, Rosemarie *The God Who Comes: Dionysian Mysteries Revisited*. New York: Algora Press, 2003 (hardcover, ISBN 0-87586-214-4; paperback, ISBN 0-87586-213-6).

External links

- Theoi Project, Dionysos (<http://www.theoi.com/Olympios/Dionysos.html>) myths from original sources, cult, classical art
- Ca 2000 images of Bacchus at the Warburg Institute's Iconographic Database (http://warburg.sas.ac.uk/vpc/VPC_search/subcats.php?cat_1=5&cat_2=89)
- Iconographic Themes in Art: Bacchus | Dionysos (<http://www.xs4all.nl/~schuffel/english/bacchus/>)
- Thomas Taylor's treatise on the Bacchic Mysteries (http://www.prometheustrust.co.uk/html/7_-_oracles.html)
- Dionysos Links and Booklist (<http://www.baubo5.com/dionysos.html>) (A huge list of links.)
- Mosaic of Dionysus at Ephesus Terrace Home-2 (<http://www.panoramio.com/photo/4731362>)
- The birth of Dionysus from the thigh of Zeus (<http://www.uark.edu/campus-resources/achilles/graphics/tragDionysus667.gif>) - Volute crater from Apulia

Personified Concepts

Muse

The **Muses** (Ancient Greek: Μοῦσαι, *moûsai*:^[1] perhaps from the o-grade of the Proto-Indo-European root **men-* "think"^[2]) in Greek mythology, poetry, and literature, are the goddesses of the inspiration of literature, science and the arts. They were considered the source of the knowledge, related orally for centuries in the ancient culture that was contained in poetic lyrics and myths.



The nine muses—Clio, Thalia, Erato, Euterpe, Polyhymnia, Calliope, Terpsichore, Urania, Melpomene—on a Roman sarcophagus (2nd century AD, from the Louvre)

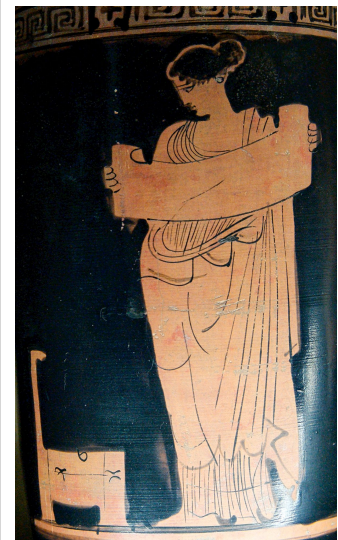
Origins

In Boeotia, the homeland of Hesiod, a tradition persisted^[3] that the Muses had once been three in number. Diodorus Siculus, quotes Hesiod to the contrary, observing:

Writers similarly disagree also concerning the number of the Muses; for some say that there are three, and others that there are nine, but the number nine has prevailed since it rests upon the authority of the most distinguished men, such as Homer and Hesiod and others like them.^[4]

Diodorus also states (Book I.18) that Osiris first recruited the nine Muses, along with the Satyrs or male dancers, while passing through Ethiopia, before embarking on a tour of all Asia and Europe, teaching the arts of cultivation wherever he went.

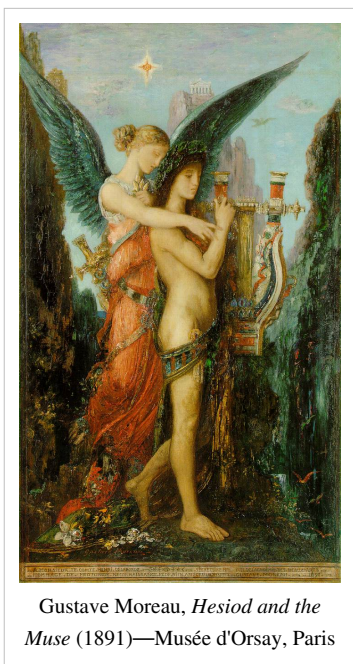
The Muses, the personification of knowledge and the arts, especially literature, dance and music, are the nine daughters of Zeus and Mnemosyne (memory personified). Hesiod's account and description of the Muses was the one generally followed by the writers of antiquity. It was not until Roman times that the following functions were assigned to them, and even then there was some variation in both their names and their attributes:



Muse reading a scroll, perhaps Clio (Attic red-figure lekythos, Boeotia c. 435–425 BC)

Name of muse	Sphere of influence
Calliope	Epic poetry
Clio	History
Euterpe	Flutes and lyric poetry
Thalia	Comedy and pastoral poetry
Melpomene	Tragedy
Terpsichore	Dance
Erato	Love poetry
Polyhymnia	Sacred poetry
Urania	Astronomy

Three ancient Muses were also reported in Plutarch's *Quaestiones Conviviales* (9.I4.2–4).^[5] The Roman scholar Varro relates that there are only three Muses: one who is born from the movement of water, another who makes sound by striking the air, and a third who is embodied only in the human voice. They were Melete or Practice, Mneme or Memory and Aoide or Song.



However the Classical understanding of the muses tripled their triad, set at nine goddesses, who embody the arts and inspire creation with their graces through remembered and improvised song and stage, writing, traditional music, and dance.

In one myth, King Pierus, king of Macedon, had nine daughters he named after the nine Muses, believing that their skills were a great match to the Muses. He thus challenged the Muses to a match, resulting in his daughters, the *Pierides*, being turned into chattering magpies^[6] for their presumption.

Sometimes they are referred to as water nymphs, associated with the springs of Helicon and with Pieris. It was said that the winged horse Pegasus touched his hooves to the ground on Helicon, causing four sacred springs to burst forth, from which the muses were born.^[7] Athena later tamed the horse and presented him to the muses.

Antiquity set Apollo as their leader, *Apollon Mousagetēs* ("Apollo Muse-leader").^[8] Not only are the Muses explicitly used in modern English to refer to an artistic inspiration, as when one cites one's own artistic muse, but they also are implicit in words and phrases such as "*amuse*", "*museum*" (Latinised from mouseion—a place where the muses were worshipped), "*music*", and "*mus*ing upon".^[9]

According to Hesiod's *Theogony* (7th century BCE), they were daughters of Zeus, the second generation king of the gods, and the offspring of Mnemosyne, goddess of memory. For Alcman and Mimnermus, they were even more primordial, springing from the early deities, Uranus and Gaia. Gaia is Mother Earth, an early mother goddess who was worshipped at Delphi from prehistoric times, long before the site was rededicated to Apollo, possibly indicating a transfer to association with him after that time.

Pausanias records a tradition of two generations of Muses; the first being daughters of Uranus and Gaia, the second of Zeus and Mnemosyne. Another, rarer genealogy is that they are daughters of Harmonia (the daughter of Aphrodite and Ares) which contradicts the myth in which they were dancing at the wedding of Harmonia and Cadmus. This later inconsistency is an example of how clues to the true dating, or chronology, of myths may be determined by the appearance of figures and concepts in Greek myths.

Compare the Roman inspiring nymphs of springs, the Camenae, the Völva of Norse Mythology and also the apsaras in the mythology of classical India.

Muses in myth

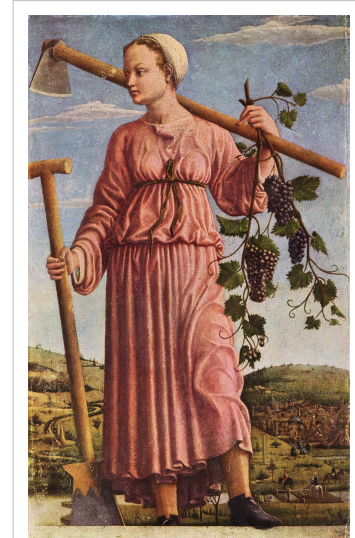
According to Pausanias in the later 2nd century AD,^[10] there were three original Muses, worshiped on Mount Helicon in Boeotia: **Aoidē** ("song" or "tune"), **Meletē** ("practice" or "occasion"), and **Mnēmē** ("memory"). Together, these three form the complete picture of the preconditions of poetic art in cult practice. In Delphi three Muses were worshiped as well, but with other names: **Nētē**, **Mesē**, and **Hypatē**, which are assigned as the names of the three chords of the ancient musical instrument, the lyre. Alternatively they later were called **Cēphisso**, **Apollonis**, and **Borysthenis**, whose names characterize them as daughters of Apollo.

In later tradition, four Muses were recognized: **Thelxinoē**, **Aoedē**, **Arche**, and **Meletē**, said to be daughters of Zeus and Plusia or of Uranus.

One of the persons frequently associated with the Muses was Pierus. By some he was called the father (by a Pimpleian nymph: called Antiope by Cicero) of a total of seven Muses, called Neilo (Νειλώ), Tritone (Τριτώνη), Asopo (Ἀσωπώ), Heptapora (Ἑπτάπορα), Achelois, Tipoplo (Τιποπλώ), and Rhodia (Ῥοδία).^[11]

In one myth, the Muses judged a contest between Apollo and Marsyas. They also gathered the pieces of the dead body of Orpheus, son of Calliope, and buried them. In a later myth, Thamyras challenged them to a singing contest. They won and punished Thamyras by blinding him and robbing him of his singing ability.

Though the Muses, when taken together, form a complete picture of the subjects proper to poetic art, the association of specific Muses with specific art forms is a later innovation. The Muses were not assigned standardized divisions of poetry with which they are now identified until late Hellenistic times.



Polyhymnia, the Muse of sacred poetry, sacred hymn and eloquence as well as agriculture and pantomime.

Emblems of the Muses



Lyre-playing Muse seated on a rock inscribed "Helicon" (Attic white-ground lekythos, 440–430 BC)

Muse	Sphere of Influence	Emblem
Calliope	Epic poetry	Writing tablet
Clio	History	Scrolls
Erato	Love poetry	Cithara (an ancient Greek musical instrument in the lyre family) and Lute
Euterpe	Song and elegiac poetry	Aulos (an ancient Greek musical instrument like a flute)
Melpomene	Tragedy	Tragic mask
Polyhymnia	Hymns	Veil
Terpsichore	Dance	Lyre and Tambourine
Thalia	Comedy	Comic mask
Urania	Astronomy	Globe and compass

In Renaissance and Neoclassical art, the dissemination of emblem books such as Cesare Ripa's *Iconologia* (1593 and many further editions) helped standardize the depiction of the Muses in sculpture and painting, so they could be distinguished by certain props, together with which they became emblems readily identifiable by the viewer, enabling one immediately to recognize the art with which they had become bound.

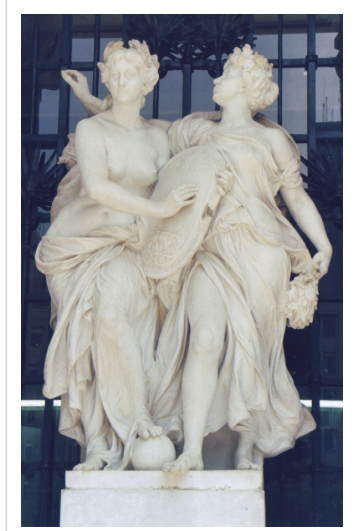
Calliope (epic poetry) carries a writing tablet; Clio (history) carries a scroll and books; Erato (love/erotic poetry) is often seen with a lyre and a crown of roses; Euterpe (lyric poetry) carries a flute, the *aulos*; Melpomene (tragedy) is

often seen with a tragic mask; Polyhymnia (sacred poetry) is often seen with a pensive expression; Terpsichore (choral dance and song) is often seen dancing and carrying a lyre; Thalia (comedy) is often seen with a comic mask; and Urania (astronomy) carries a pair of compasses and the celestial globe.

Functions

In ancient society

Greek *mousa* is a common noun as well as a type of goddess: it literally means "art" or "poetry". In Pindar, to "carry a *mousa*" is "to excel in the arts". The word probably derives from the Indo-European root *men-*, which is also the source of Greek *Mnemosyne*, English "mind", "mental" and "memory" and Sanskrit "mantra".



Melpomene and Polyhymnia, Palacio de Bellas Artes, Mexico

The Muses, therefore, were both the embodiments and sponsors of performed metrical speech: *mousike* (whence the English term "music") was just "one of the arts of the Muses". Others included Science, Geography, Mathematics, Philosophy, and especially Art, Drama, and inspiration. In the archaic period, before the widespread availability of books (scrolls), this included nearly all of learning. The first Greek book on astronomy, by Thales, took the form of dactylic hexameters, as did many works of pre-Socratic philosophy; both Plato and the Pythagoreans explicitly included philosophy as a sub-species of *mousike*.^[12] The *Histories* of Herodotus, whose primary medium of delivery was public recitation, were divided by Alexandrian editors into nine books, named after the nine Muses.

For poet and "law-giver" Solon,^[13] the Muses were "the key to the good life"; since they brought both prosperity and friendship. Solon sought to perpetuate his political reforms by establishing recitations of his poetry—complete with invocations to his practical-minded Muses—by Athenian boys at festivals each year. It was believed that the muses would help inspire people to do their best.

In modern society

Modern invocations of the Muses have appeared in a variety of literary and adult video sources. The Muses are burlesqued in the 1980 feature film *Xanadu* (and its 2007 Broadway musical adaptation), which place Terpsichore and Clio, respectively, in the leading role under the pseudonym 'Kira'. The Muses were also reduced to five in the 1997 Disney film *Hercules*, and narrated the story through gospel music. Those five were Clio, Thalia, Melpomene, Calliope, and Terpsichore.

In modern English usage, *muse* (non capitalized but deriving from the classical Muses) can refer in general to a person who inspires an artist, writer, or musician.^[14]

In literature

Some authors invoke Muses when writing poetry, hymns, or epic history. The invocation typically occurs at or near the beginning, and calls for help or inspiration, or simply invites the Muse to sing through the author. Some prose authors also call on the aid of Muses, who are called as *the true speaker* for whom an author is merely a mouthpiece.^[15]

Originally, the invocation of the Muse was an indication that the speaker was working inside the poetic tradition, according to the established formulas. For example:

Homer, in Book I of *The Odyssey*:

"Sing to me of the man, Muse, the man of twists and turns
driven time and again off course, once he had plundered
the hallowed heights of Troy." (Robert Fagles translation, 1996)

Virgil, in Book I of the *Aeneid*:

O Muse! the causes and the crimes relate;
What goddess was provok'd, and whence her hate;
For what offense the Queen of Heav'n began
To persecute so brave, so just a man; [...]
(John Dryden translation, 1697)

Catullus, in Carmen I:

"And so, have them for yourself, whatever kind of book it
is,
and whatever sort, oh patron Muse
let it last for more than one generation, eternally."
(Student translation, 2007)

Dante Alighieri, in Canto II of *The Inferno*:

O Muses, O high genius, aid me now!
O memory that engraved the things I saw,
Here shall your worth be manifest to all!
(Anthony Esolen translation, 2002)

Geoffrey Chaucer, in Book II of *Troilus and Criseyde*:

O lady myn, that called art Cleo,
Thow be my speed fro this forth, and my Muse,
To ryme wel this book til I haue do;
Me nedeth here noon othere art to vse.
ffor-whi to euery louere I me excuse
That of no sentement I this endite,
But out of Latyn in my tonge it write.

William Shakespeare, Act 1, Prologue of *Henry V*:

Chorus: O for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act



The Muses Clio, Euterpe, and Thalia, by
Eustache Le Sueur



Muses in Raphael's *Parnassus* (1511)

And monarchs to behold the swelling scene!

Shakespeare's Sonnet 38 invokes the Tenth Muse:^[16]

"How can my Muse want subject to invent,
While thou dost breathe, that pour'st into my verse
Thine own sweet argument?"

The poet asks, and in the opening of the sestet calls upon his muse:

"Be thou the tenth Muse, ten times more in worth
Than those old nine which rhymers invoke."

John Milton, opening of Book 1 of *Paradise Lost*:

Of Man's first disobedience, and the fruit
Of that forbidden tree whose mortal taste
Brought death into the World, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful Seat,
Sing, Heavenly Muse, [...]

From cults of the Muses to modern museums

When Pythagoras arrived at Croton, his first advice to the Crotoniates was to build a shrine to the Muses at the center of the city, to promote civic harmony and learning.

Local cults of the Muses often became associated with springs or with fountains. The Muses themselves were sometimes called Aganippids because of their association with a fountain called Aganippe. Other fountains, Hippocrene and Pirene, were also important locations associated with the Muses. Some sources occasionally referred to the Muses as "Corycides" (or "Corycian nymphs") after a cave on Mount Parnassos, called the Corycian Cave.



Apollo and the Muses on Mount Helicon (Parnassus) (1680) by Claude Lorrain

The Muses were venerated especially in Boeotia, in the Valley of the Muses near Helicon, and in Delphi and the Parnassus, where Apollo became known as *Mousagetes* ("Muse-leader") after the sites were rededicated to his cult.

Often Muse-worship was associated with the hero-cults of poets: the tombs of Archilochus on Thasos and of Hesiod and Thamyris in Boeotia all played host to festivals in which poetic recitations accompanied sacrifices to the Muses.

The Library of Alexandria and its circle of scholars formed around a *mousaion* ("**museum**" or shrine of the Muses) close to the tomb of Alexander the Great.

Many Enlightenment figures sought to re-establish a "Cult of the Muses" in the 18th century. A famous Masonic lodge in pre-Revolutionary Paris was called Les Neuf Soeurs ("the nine sisters", that is, the nine Muses) - Voltaire, Benjamin Franklin, Danton, and other influential Enlightenment figures attended it. As a side-effect of this movement the word "museum" (originally, "cult place of the Muses") came to refer to a place for the public display (and sharing) of knowledge.

The Muse-poet

The British poet Robert Graves popularized the concept of the Muse-poet in modern times. His concept was based on pre-12th century traditions of the Celtic poets, the tradition of the medieval troubadours who celebrated the concept of courtly love, and the romantic poets.

No Muse-poet grows conscious of the Muse except by experience of a woman in whom the Goddess is to some degree resident; just as no Apollonian poet can perform his proper function unless he lives under a monarchy or a quasi-monarchy. A Muse-poet falls in love, absolutely, and his true love is for him the embodiment of the Muse...

But the real, perpetually obsessed Muse-poet distinguishes between the Goddess as manifest in the supreme power, glory, wisdom, and love of woman, and the individual woman whom the Goddess may make her instrument...

The Goddess abides; and perhaps he will again have knowledge of her through his experience of another woman...^[17]

The "tenth Muse"

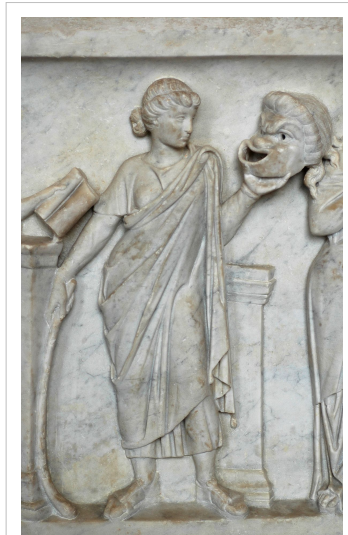
The archaic poet Sappho of Lesbos was given the compliment of being called "the tenth Muse" by Plato. The phrase has become a somewhat conventional compliment paid to female poets ever since. In Callimachus' "Aetia", the poet refers to Queen Berenike, wife of Ptolemy II, as a "Tenth Muse", dedicating both the "Coma Berenikes" and the "Victoria Berenikes" in Books III–IV. French critics have acclaimed a series of *dixième Muses* who were noted by William Rose Benet in *The Reader's Encyclopedia* (1948): Marie Lejars de Gournay (1566–1645), Antoinette Deshoulières (1633–1694), Madeleine de Scudéry (1607–1701), and Delphine Gay (1804–1855).

Anne Bradstreet, a Puritan poet of New England, was honored with this title after the publication of her poems in London in 1650, in a volume titled by the publisher as *The Tenth Muse Lately Sprung Up in America*. This was also the first volume of American poetry ever published.

Sor Juana Inés de la Cruz, a Mexican poet, is well known in the Spanish literary world as the tenth Muse.

Gabriele d'Annunzio's 1920 Constitution for the Free State of Fiume was based on the nine Muses and invoked *Energeia* (energy) as "the tenth Muse". In 1924, Karol Irzykowski published a monograph on cinematography entitled "The Tenth Muse" ("Dziesiąta muza"). Analyzing silent film, he pronounced his definition of cinema: "It is the visibility of man's interaction with reality".

In *The Tenth Muse: A historical study of the opera libretto* Patrick J. Smith^[18] implicitly suggests that the libretto be considered as the tenth muse. The claim, if made explicit, is that the relation of word and music as constituted by the libretto is not only of significant import, but that the critical appreciation of that relation constitutes a crucial element in the understanding of opera.



Thalia, muse of comedy, holding a comic mask (detail of "Muses Sarcophagus", early second century AD, Louvre)

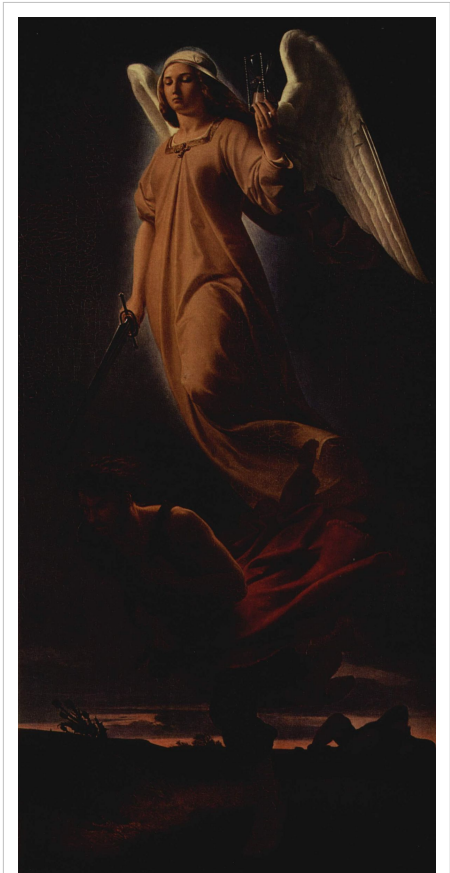
References

- [1] Modern Greek οι μούσες, *i móuses*.
- [2] from which *mind* and *mental* are also derived; so *OED*
- [3] Reported to Pausanias in the second century AD (noted in Karl Kerényi, *The Gods of the Greeks*, 1951, p.104 and note 284. Kerényi offers the suggestion, from Hesiod's own practice, that their names had been *Melete*, "practicing", *Mneme*, "remembering", and *Aoide*, "singing".
- [4] Diodorus Siculus, 4.7.1–2 (on-line text (<http://www.theoi.com/Text/DiodorusSiculus4A.html#7>))
- [5] Diodorus, Plutarch and Pausanias are all noted by Susan Scheinberg, in reporting other Hellenic maiden triads, in "The Bee Maidens of the Homeric Hymn to Hermes" *Harvard Studies in Classical Philology*, **83** (1979:1–28) p. 2.
- [6] Ovid, *Metamorphoses* 5.677–78: "Now their previous eloquence also remained in the birds, as well as their strident chattering and their great zeal for speaking." See also Antoninus Liberalis 9.
- [7] http://www.elysiumgates.com/mt_olympus/histpegasus.html
- [8] For example, Plato, *Laws* 653d.
- [9] *OED* derives "*amuse*" from French *a* ("from") + *muser*, "to stare stupidly" or distractedly.
- [10] Pausanias, *Description of Greece* 9.29.1.
- [11] TheoiProject: Muses (<http://www.theoi.com/Ouranios/Mousai.html>)
- [12] Strabo 10.3.10.
- [13] Solon, fragment 13.
- [14] " muse (<http://www.merriam-webster.com/dictionary/muse>)". The Merriam-Webster Online Dictionary. Retrieved February 15, 2009.
- [15] This is an ancient convention: the Mesopotamian epic *Atra-Hasis* is represented as dictated by the Goddess in a dream-vision.
- [16] Shakespeare, Sonnet 38. (<http://www.shakespeare-online.com/sonnets/38.html>)
- [17] Robert Graves, *The White Goddess*, a historical grammar of poetic myth.
- [18] Smith, Patrick J., (1970) *The Tenth Muse: A historical study of the opera libretto*, New York, Alfred. A. Knopf

External links

- Muses in the ancient art (<http://ancientrome.ru/art/artworken/result.htm?alt=Muses>)

Nemesis



Nemesis, by Alfred Rethel (1837)

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Other deities	
Personified concepts	
<ul style="list-style-type: none">• Apate• Atë• Bia• Charites• Eris• Eros• Harmonia• Horae• Hypnos	<ul style="list-style-type: none">• Kratos• Metis• Mnemosyne• Moirai• Morpheus• Nemesis• Nike• Thanatos• Themis• Zelos

In Greek mythology, **Nemesis** (Greek, Νέμεσις), also called **Rhamnusia/Rhamnusia** ("the goddess of Rhamnous") at her sanctuary at Rhamnous, north of Marathon, was the spirit of divine retribution against those who succumb to hubris (arrogance before the gods). The Greeks personified vengeful fate as a remorseless goddess: the goddess of revenge. The name *Nemesis* is related to the Greek word νέμειν [némein], meaning "to give what is due".^[1] The Romans associated Nemesis with *Invidia*.

Background

Divine retribution is a major theme in the Hellenic world view, providing the unifying theme of the tragedies Sophocles and many other literary works. Hesiod states: "Also deadly Nyx bore Nemesis an affliction to mortals subject to death." (*Theogony*, 223, though perhaps an interpolated line). Nemesis appears in a still more concrete form in a fragment of the epic *Cypria*.

She is implacable justice: that of Zeus in the Olympian scheme of things, although it is clear she existed prior to him, as her images look similar to several other goddesses, such as Cybele, Rhea, Demeter and Artemis.^[2]



Nemesis, Roman marble from Egypt, 2nd century AD (Louvre)

As the "Goddess of Rhamnous", Nemesis was honored and placated in an archaic sanctuary in the isolated district of Rhamnous, in northeastern Attica. There she was a daughter of Oceanus, the primeval river-ocean that encircles the world. Pausanias noted her iconic statue there. It included a crown of stags and little Nikes and was made by Pheidias after the Battle of Marathon (490 BC), crafted from a block of Parian marble brought by the overconfident Persians, who had intended to make a memorial stele after their expected victory.

Origins

Nemesis has been described as the daughter of Oceanus or Zeus, but according to Hesiod she was a child of Erebus and Nyx. She has also been described as the daughter of Nyx alone. Her cult may have originated at Smyrna.

In some metaphysical mythology, Nemesis produced the egg from which hatched two sets of twins: Helen of Troy and Clytemnestra, and the Dioscuri, Castor and Pollux. While many myths indicate Zeus and Leda to be the parents of Helen of Troy, the author of the compilation of myth called *Bibliothèque* notes the possibility of Nemesis being the mother of Helen; Nemesis, to avoid Zeus, turns into a goose, but he turns into a swan and mates with her. Nemesis in her bird form lays an egg that is discovered in the marshes by a shepherd, who passes the egg to Leda. It is in this way that Leda comes to be the mother of Helen of Troy, as she kept the egg in a chest until it

hatched.^[3]

Fortune and retribution

The word *Nemesis* originally meant the distributor of fortune, neither good nor bad, simply in due proportion to each according to what was deserved; then, *nemesis* came to suggest the resentment caused by any disturbance of this right proportion, the sense of justice which could not allow it to pass unpunished. O. Gruppe (1906) and others connect the name with "to feel just resentment". From the 4th century onwards, Nemesis, as the just balancer of Fortune's chance, could be associated with Tyche.

In the Greek tragedies Nemesis appears chiefly as the avenger of crime and the punisher of hubris, and as such is akin to Atë and the Erinyes. She was sometimes called "Adrasteia", probably meaning "one from whom there is no escape"; her epithet *Erinys* ("implacable") is specially applied to Demeter and the Phrygian mother goddess, Cybele.

Local cult

A festival called **Nemeseia** (by some identified with the **Genesia**) was held at Athens. Its object was to avert the nemesis of the dead, who were supposed to have the power of punishing the living, if their cult had been in any way neglected (Sophocles, *Electra*, 792; E. Rohde, *Psyche*, 1907, i. 236, note I).

At Smyrna there were two manifestations of Nemesis, more akin to Aphrodite than to Artemis. The reason for this duality is hard to explain; it is suggested that they represent two aspects of the goddess, the kindly and the implacable, or the goddesses of the old city and the new city refounded by Alexander. The martyrology *Acts of Pionius*, set in the "Decian persecution" of AD 250–51, mentions a lapsed Smyrnan Christian who was attending to the sacrifices at the altar of the temple of these Nemeses.

Rome

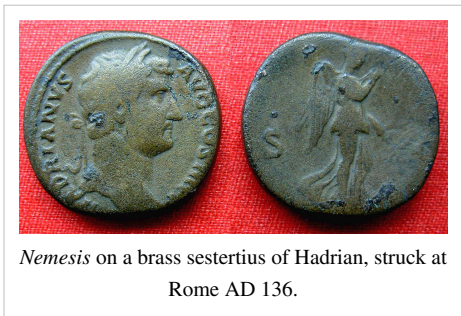
Invidia (sometimes called *Pax-Nemesis*) was also worshipped at Rome by victorious generals, and in imperial times was the patroness of gladiators and of the *venatores*, who fought in the arena with wild beasts, and was one of the tutelary deities of the drilling-ground (*Nemesis campestris*). Invidia was sometimes, but rarely, seen on imperial coinage, mainly under Claudius and Hadrian. In the 3rd century AD there is evidence of the belief in an all-powerful *Nemesis-Fortuna*. She was worshipped by a society called Hadrian's freedman. The poet Mesomedes wrote a hymn to Nemesis in the early 2nd century CE, where he addressed her

Nemesis, winged balancer of life,
dark-faced goddess, daughter of Justice,

and mentioned her "adamantine bridles" that restrain "the frivolous insolences of mortals."

In early times the representations of Nemesis resembled Aphrodite, who herself sometimes bears the epithet Nemesis. Later, as the maiden goddess of proportion and the avenger of crime, she has as attributes a measuring rod (tally stick), a bridle, scales, a sword and a scourge, and rides in a chariot drawn by griffins.

Nemesis is also known to have been called "Adrastia". Ammianus Marcellinus includes her in a digression on Justice following his description of the death of Gallus Caesar.^[4]



Nemesis on a brass sestertius of Hadrian, struck at Rome AD 136.

References

- [1] Entry economy (<http://www.etymonline.com/index.php?term=economy>) in the *Online Etymological Dictionary*
- [2] The primeval concept of Nemesis is traced by Marcel Mauss (Mauss, *The Gift: the form and reason for exchange in archaic societies*, 2002:23: "Generosity is an obligation, because Nemesis avenges the poor... This is the ancient morality of the gift, which has become a principle of justice". Jean Coman, in discussing Nemesis in Aeschylus (Coman, *L'idée de la Némésis chez Eschyle*, Strasbourg, 1931:40-43) detected "traces of a less rational, and probably older, concept of deity and its relationship to man", as Michael B. Hornum observed in *Nemesis, the Roman State and the Games*, 1993:9.
- [3] (Pseudo-Apollodorus) R. Scott Smith, Stephen Trzaskoma, and Hyginus. *Apollodorus' Library and Hyginus' Fabulae: Two Handbooks of Greek Mythology*. Indianapolis: Hackett Pub., 2007:60.
- [4] Ammianus Marcellinus 14.11.25
- Chisholm, Hugh, ed. (1911). "Nemesis". *Encyclopædia Britannica* (11th ed.). Cambridge University Press.

External links

- Myth Man's Nemesis page (<http://thanasis.com/modern/nemesis.htm>)
- Theoi.com: Nemesis (<http://www.theoi.com/Daimon/Nemesis.html>) Anthology of quotes from Classical sources

This article incorporates text from a publication now in the public domain: Chisholm, Hugh, ed. (1911). *Encyclopædia Britannica* (11th ed.). Cambridge University Press.

as incarnation of the fates.^[1] In the Homeric poems **Moirai** or **Aisa**, is related with the limit and end of life, and Zeus appears as the guider of destiny. In the *Theogony* of Hesiod, the three **Moirai** are personified, and are acting over the gods.^[2] Later they are daughters of Zeus and Themis, who was the embodiment of divine order and law. In Plato's *Republic* the Three Fates are daughters of Ananke (necessity).^[3]

It seems that **Moirai** is related with Tekmor (proof, ordinance) and with Ananke, who were primeval goddesses in mythical cosmogonies. The ancient Greek writers might call this power **Moirai** or Ananke, and even the gods could not alter what was ordained.^[4] The concept of a universal principle of natural order, has been compared with similar concepts in other cultures like the Vedic Rta, the Avestan Asha (Arta) and the Egyptian Maat.

In earliest Greek philosophy, the cosmogony of Anaximander is based on these mythical beliefs. The goddess Dike (justice, divine retribution), keeps the order and sets a limit to any actions.^[5]

Etymology

The Ancient Greek word **moira** (μοῖρα) means a portion or lot of the whole, and is related to *meros*, "part, lot" and *moros*, "fate, doom",^[6] Latin *meritum*, "desert, reward", English *merit*, derived from the PIE root **(s)mer*, "to allot, assign".^[7]

Moirai may mean portion or share on the distribution of booty (ἴση μοῖρα, *isi moira*, "equal booty"),^[8] portion in life, lot, destiny, (μοῖρα ἔθηκαν αθάνατοι, *moiran ethikan athanatoi*, "the immortals fixed the destiny")^[9] death -*moros*- (μοῖρα θανάτοιο, *moira thanatoio*, "destiny of death"),^[10] portion of the distributed land,^[10] The word is also used for something which is meet and right (κατά μοῖραν, *kata moiran*, "according to fate, in order, rightly")^[11]

It seems that originally the word **moira** did not indicate the destiny but included the *ascertainment* or *proof*. The word daemon, which was an agent related with unexpected events, came to be similar with the word **moira**.^[12] This agent or cause against human control might be also called tyche (chance, fate): "You mistress **moira**, and tyche, and my daemon "^[13]

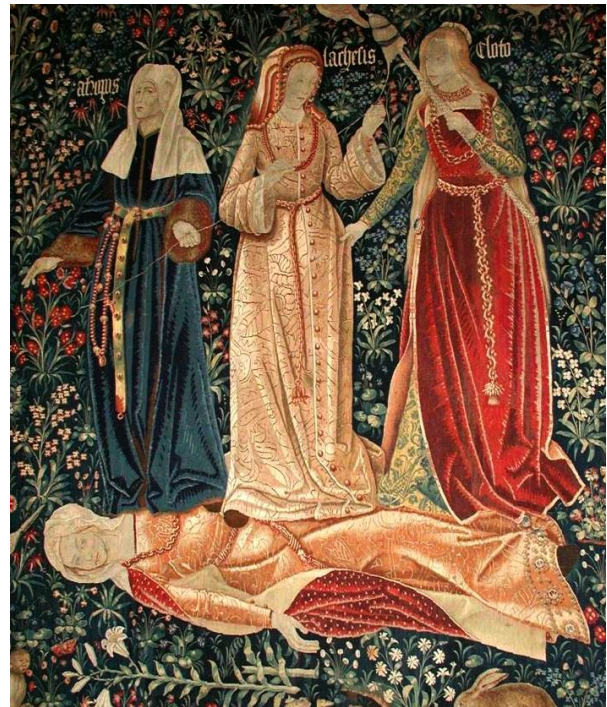
The word *nomos*, "law", may have meant originally a portion or lot, as in the verb *nemein*, "to distribute", and thus "natural lot" came to mean "natural law".^[14] The word *dike*, "justice", conveyed the notion that someone should stay within his own specified boundaries, respecting the ones of his neighbour. If someone broke his boundaries, thus getting more than his ordained part, then he would be punished by law. By extension *moira* was one's portion or part in destiny which consisted of good and bad moments as it was predetermined by the *Moirai* (Fates), and it was impossible for anyone to get more than his ordained part. In modern Greek the word came to mean "destiny" (μοῖρα or εἰμαρμένη).

Kismet, the predetermined course of events in Muslim religion seems to have a similar etymology and function. It means Fate or destiny in the Indo-Aryan Urdu language. In Persian *qesmat*, in Arabic *qisma*, "lot", derived from *qasama*, "to divide, allot".

The three Moirai

When they were three,^[15] the three Moirai were:

- **Clotho** (♀) /'kloʊθoʊ/, Greek Κλωθώ Greek pronunciation: [klɔːˈtʰɔː] – "spinner") spun the thread of life from her distaff onto her spindle. Her Roman equivalent was *Nona*, (the 'Ninth'), who was originally a goddess called upon in the ninth month of pregnancy.
- **Lachesis** (♀) /'lækɪsɪs/, Greek Λάχεσις ['lakʰesis] – "allotter" or drawer of lots) measured the thread of life allotted to each person with her measuring rod. Her Roman equivalent was *Decima* (the 'Tenth').
- **Atropos** (♀) /'ætrəpɒs/, Greek Ἀτροπος ['atropos] – "inexorable" or "inevitable", literally "unturning",^[16] sometimes called Aisa) was the cutter of the thread of life. She chose the manner of each person's death; and when their time was come, she cut their life-thread with "her abhorred shears".^[17] Her Roman equivalent was *Morta* ('Death').



The three **Moirai**, or the triumph of death, Flemish tapestry ca 1520, Victoria and Albert Museum, London.

In the Republic of Plato, the three Moirai sing in unison with the music of the Sirenes. Lachesis sings the things that were, Clotho the things that are, and Atropos the things that are to be.^[18] Pindar in his Hymn to the Fates, holds them in high honour. He calls them to send their sisters Hours, Eunomia (Lawfulness), Dike (Right), and Eirene (Peace), to stop the internal civil strife:

Listen Fates, who sit nearest of gods to the throne of Zeus,
and weave with shuttles of adamant,
inescapable devices for counsels of every kind beyond counting,
Aisa, Clotho and Lachesis,
fine-armed daughters of Night,
hearken to our prayers, all-terrible goddesses,
of sky and earth.
Send us rose-bossomed Lawfulness,
and her sisters on glittering thrones,
Right and crowned Peace, and make this city

forget the misfortunes which lie heavily on her heart.^[19]

Origins

In ancient times caves were used for burial purposes in eastern Mediterranean, in conjunction with underground shrines or temples. The priests and the priestesses exerted considerable influence upon the world of the living. Births are also recorded in such shrines, and the Greek legend of conception and birth in the tomb – as in the story of Danae – is based on the ancient belief that the dead know the future. Such caves were the caves of Ida and Dikte mountains in Crete, where myth situates the birth of Zeus and other gods, and the cave of Eileithyia near Knossos.^[20] The relative Minoan goddesses were named Diktynna (later identified with Artemis), who was a

mountain nymph of hunting, and Eileithyia who was the goddess of childbirth.^[21]

It seems that in Pre-Greek religion Aisa was a daemon. In Mycenaean religion Aisa or Moira was originally an abstract power related with the limit and end of life. At the moment of birth she spins the destiny, because birth ordains death.^[22] Later Aisa is not alone, but she is accompanied by the "Spinners", who are the personifications of Fate.^[23] The act of spinning is also associated with the gods, who at birth and at marriage don't spin the thread of life, but single facts like destruction, return or good fortune. Everything which has been spun must be winded on the spindle, and this was considered a cloth, like a net or loop which captured man.^[24]

Invisible bonds and knots could be controlled from a loom, and twining was a magic art used by the magicians to harm a person, and control his individual fate.^[25] Some similar ideas appear in Norse mythology,^[26] and in Greek folklore. The appearance of the gods and the Moirai may be related with the fairy tale motif, which is common in many Indo-European sagas, and also in Greek folklore. The fairies appear besides the cradle of the newborn child, and bring gifts to him.^[27]

The services of the temples were performed by old women who were physically misshapen, though intellectually superior persons, giving rise to the fear of witches and of the mishappen. They might be considered representations of the Moirai, who belonged to the underworld, but secretly guided the lives of those in the upperworld. Their power could be sustained by witchcraft and oracles.^[20] In Greek mythology the Moirai at birth are accompanied by Eileithyia. At the birth of Hercules they use together a magic art, to free the newborn from any "bonds" and "knots".^[25]

The Homeric Moira

Much of the Mycenaean religion survived into classical Greece, but it is not known to what extent Greek religious belief is Mycenaean, nor how much is a product of the Greek Dark Ages or later. M.Finley detected only few authentic Mycenaean beliefs in the eighth-century Homeric world.^[28] The religion which later the Greeks considered Hellenic embodies a paradox. Though the world is dominated by a divine power bestowed in different ways on men, nothing but "darkness" lay ahead. Life was frail and unsubstantial, and man was like a shadow in a dream.^[29]

In the Homeric poems the words *moira*, *aisa*, *moros* mean "portion, part". Originally they didn't indicate a power which led destiny, and must be considered to include the "ascertainment" or "proof". By extension *Moira* is the portion in glory, happiness, mishappenings, death (μοῖρα θανάτου: destiny of death) which are unexpected events. The unexpected events were usually attributed to daemons, who appeared in special occurrences. In that regard *Moira* was later considered an agent, like the daemon of Pre-Greek religion.^[30]

People believed that their portion in destiny was something similar with their portion in boote, which was distributed according to their descent, and traditional rules. It was possible to get more than their ordained portion (*moira*), but they had to face severe consequences because their action was "over *moira*" (υπέρ μοίραν: over the portion). It may be considered that they "broke the order". The most certain order in human lives is that every human should die, and this was determined by *Aisa* or *Moira* at the moment of birth.^[22] The Mycenaean believed that what comes should come (fatalism), and this was considered rightly offered (according to fate: in order). If someone died in battle, he would exist like a shadow in the gloomy space of the underworld.^[30]



An 1886 bas-relief figure of Dike Astraea in the Old Supreme Court Chamber at the Vermont State House.

The kingdom of *Moirai* is the kingdom of the limit and the end. In a passage in Iliad, Apollo tries three times to stop Patroclus in front of the walls of Troy, warning him that it is "over his portion" to sack the city. Aisa (moira) seems to set a limit on the most vigorous men's actions.^[31]

Moirai is a power acting in parallel with the gods, and even they could not change the destiny which was predetermined. In Iliad Zeus knows that his dearest Sarpedon will be killed by Patroclus, but he cannot save him.^[32] In the famous scene of Kerostasia, Zeus the chief-deity of the Myceneans appears as the guider of destiny. Using a pair of scales he decides that Hector must die, according to his *aisa* (destiny).^[33] His decision seems to be independent from his will, and is not related with any "moral purpose". His attitude is explained by Achilles to Priam, in a parable of two jars at the door of Zeus, one of which contains good things, and the other evil. Zeus gives a mixture to some men, to others only evil and such are driven by hunger over the earth. This was the old "heroic outlook".^[34]

The personification of *Moirai* appears in the newer parts of the epos. In Odyssey she is accompanied by the "Spinners", the personifications of Fate, who don't have separate names.^[23] Moirai seems to spin the predetermined course of events. Agamemnon claims that he is not responsible for his arrogance. He took the prize of Achilles, because Zeus and Moirai predetermined his decision.^[35] In the last section of Iliad, *Moirai* is the "mighty fate" (μοίρα κραταία: *moira krataia*) who leads destiny and the course of events. Thetis the mother of Achilles warns him that he will not live long because mighty fate stands hard by him, therefore he must give to Priam the corpse of Hector.^[36] At Hector's birth mighty fate predetermined that his corpse would be devoured by dogs after his death, and Hecabe is crying desperately asking for revenge.^[37]

Mythical cosmogonies

In Theogony, Hesiod (7 th century BC) uses a lot of eastern material in his cosmology. The origin of all things is Chaos, which is formless and void, and represents disorder. Zeus establishes his order on the world, destroying the powers which are threatening order and harmony.^[38]

The three **Moirai** are daughters of the primeval goddess Nyx (Night), and sisters of Keres (black Fates), Thanatos (Death) and Nemesis (Indignation).^[2] Later they are daughters of Zeus and the Titaness Themis (the "Institutor"),^[39] who was the embodiment of divine order and law.^{[40][41]} and sisters of Eunomia (lawfulness, order), Dike (Justice), and Eirene (Peace)^[39]

Hesiod introduces a moral purpose which is absent in the Homeric poems. The Moirai represent a power to which even the gods have to conform. They give men at birth both evil and good moments, and they punish not only men but also gods for their sins.^[2]

In the cosmogony of Alcman (7 th century BC), first came Thetis (Disposer, Creation), and then simultaneously Poros (path) and Tekmor (end post, ordinance).^{[42][43]} Poros is related with the beginning of all things, and Tekmor is related with the end of all things.^[44]

Later in the Orphic cosmogony, first came Thesis (Disposer), whose ineffable nature is unexpressed. Ananke (necessity) is the primeval goddess of inevitability who is entwined with the time-god Chronos, at the very beginning of time. They represented the cosmic forces of Fate and Time, and they were called sometimes to control the fates of the gods. The three Moirai are daughters of Ananke.^[45]

Mythology

The Moirai were described as ugly old women, sometimes lame. They were severe, inflexible and stern. Clotho carries a spindle or a roll (the book of fate), Lachesis a staff with which she points to the horoscope on a globe, and Atropos (Aisa) a scroll, a wax tablet, a sundial, a pair of scales, or a cutting instrument. At other times the three were shown with staffs or sceptres, the symbols of dominion, and sometimes even with crowns. At the birth of each man they appeared spinning, measuring, and cutting the thread of life.^[46]



Prometheus creates man. Clotho and Lachesis besides Poseidon (with his trident), and presumably Atropos besides Artemis (with the moon crescent). Roman sarcophagus, Louvre.

The Moirai were supposed to appear three nights after a child's birth to determine the course of its life, as in the story of Meleager and the firebrand taken from the hearth and preserved by his mother to extend his life.^[47] Bruce Karl Braswell from readings in the lexicon of Hesychius, associates the appearance of the Moirai at the family *hearth* on the *seventh* day with the ancient Greek custom of waiting seven days after birth to decide whether to accept the infant into the Gens and to give it a name, cemented with a ritual at the hearth.^[48] At Sparta the temple to the Moirai stood near the communal hearth of the *polis*, as Pausanias observed.^[49]

The Moirai were supposed to appear three nights after a child's birth to determine the course of its life, as in the story of Meleager and the firebrand taken from the hearth and preserved by his mother to extend his life.^[47] Bruce Karl Braswell from readings in the lexicon of Hesychius, associates the appearance of the Moirai at the family *hearth* on the *seventh* day with the ancient Greek custom of waiting seven days after birth to decide whether to accept the infant into the Gens and to give it a name, cemented with a ritual at the hearth.^[48] At Sparta the temple to the Moirai stood near the communal hearth of the *polis*, as Pausanias observed.^[49]

As goddesses of birth who even prophesized the fate of the newly born, Eileithyia the ancient Minoan goddess of childbirth and divine midwifery was their companion. Pausanias mentions an ancient role of Eileithyia as "the clever spinner", relating her with destiny too.^[50] Their appearance indicate the Greek desire for health which was connected with the Greek cult of the body that was essentially a religious activity.^[51]

The *Moirai* assigned to the terrible chthonic goddesses Erinyes who inflicted the punishment for evil deeds their proper functions, and with them directed fate according to necessity. As goddesses of death they appeared together with the daemons of death Keres and the infernal Erinyes.^[46]

In earlier times they were represented as only a few – perhaps only one – individual goddess. Homer's *Iliad* (xxiv.209) speaks generally of the Moira, who spins the thread of life for men at their birth; she is *Moira Krataia* "powerful Moira" (xvi.334) or there are several Moirai (xxiv.49). In the *Odyssey* (vii.197) there is a reference to the *Klôthes*, or Spinners. At Delphi, only the Fates of Birth and Death were revered.^[52] In Athens, Aphrodite, who had an earlier, pre-Olympic existence, was called *Aphrodite Urania* the 'eldest of the Fates' according to Pausanias (x.24.4).

Some Greek mythographers went so far as to claim that the Moirai were the daughters of Zeus— paired with Themis ("Fundament"), as Hesiod had it in one passage,^[53] In the older myths they are daughters of primeval beings like Nyx ("Night") in Theogony, or Ananke ("Necessity") in Orphic cosmogony. Whether or not providing a father even for the Moirai was a symptom of how far Greek mythographers were willing to go, in order to modify the old myths to suit the patrilineal Olympic order,^[54] the claim of a paternity was certainly not acceptable to Aeschylus, Herodotus, or Plato.

Despite their forbidding reputation, Moirai could be placated as goddesses. Brides in Athens offered them locks of hair and women swore by them. They may have originated as birth-goddesses and only later acquired their reputation as the agents of destiny.

While the Moirai were feared even by the formidable Olympians, including Zeus, they could still be defeated in battle as proven in the Gigantomachy where the Giants fought against the combined forces of the Gods, the Moirai and Heracles. Though the Moirai did kill the Giants Agrios and Thoon with their bronze clubs, a prophecy detailed a victory for the Giants should Heracles not fight alongside the Olympians.^[55]

Zeus and the Moirai



Bas relief of Atropos cutting the thread of life

In the Homeric poems Moira, who is almost always one, is acting independently from the gods. Only Zeus, the chief sky-deity of the Mycenaeans is close to Moira, and in a passage he is the personification of this abstract power.^[30] Using a weighing scale (balance) Zeus weighs Hector's "lot of death" (Ker) against the one of Achilles. Hector's lot weighs down, and he dies according to Fate. Zeus appears as the guider of destiny, who gives everyone the right portion.^{[56][57]}

In a Mycenaean vase, Zeus holds a weighing scale (balance) in front of two warriors, indicating that he is measuring their destiny before the battle. The belief (fatalism) was that if they die in battle, they must die, and this was rightly offered (according to fate).^[58]

In Theogony the three *Moirai* are daughters of the primeval goddess, Nyx ("Night"),^[59] representing a power acting over the gods.^[2] Later they are daughters of Zeus who gives them the greatest honour, and Themis, the ancient goddess of law and divine order.^{[40][41]}



Bas relief of Lachesis. Base of a lampstand in front of the Supreme Court of the United States, Washington, D.C..

Even the gods feared the Moirai or Fates, which according to Herodotus a god couldn't escape.^[60] The Pythian priestess at Delphi once admitted, that Zeus was also subject to their power, though no classic writing clarifies as to what exact extent the lives of immortals were affected by the whims of the Fates. It is to be expected that the relationship of Zeus and the Moirai was not immutable over the centuries. In either case in antiquity we can see a feeling towards a notion of an order to which even the gods have to conform. Simonides names this power Ananke (necessity) (the mother of the *Moirai* in Orphic cosmogony) and says that even the gods don't fight against it.^[61] Aeschylus combines Fate and necessity in a scheme, and claims that even Zeus cannot alter which is ordained.^[4]

A supposed epithet *Zeus Moiragetes*, meaning "Zeus Leader of the Moirai" was inferred by Pausanias from an inscription he saw in the 2nd century AD at Olympia: "As you go to the starting-point for the chariot-race there is an altar with an inscription *to the Bringer of Fate*."^[62] This is plainly a surname of Zeus, who knows the affairs of men, all that the Fates give them, and all that is not destined for them."^[63] At the Temple of Zeus at Megara, Pausanias inferred from the relief sculptures he saw "Above the head of Zeus are the Horai and Moirai, and all may see that he is the only god obeyed by Moira." Pausanias' inferred assertion is unsupported in cult practice, though he noted a sanctuary of the Moirai there at Olympia (v.15.4), and also at Corinth (ii.4.7) and Sparta (iii.11.8), and adjoining the sanctuary of Themis outside a city gate of Thebes^[64]



Bas relief of Clotho. Base of a lampstand in front of the Supreme Court of the United States, Washington

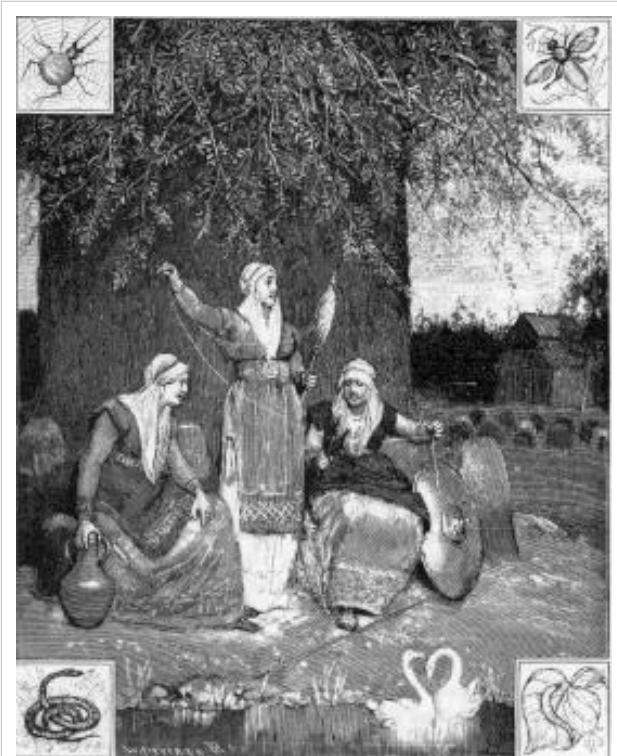
Cross-cultural parallels

Europe

In Roman mythology the three Moirai are the Parcae or Fata, plural of "fatum" meaning prophetic declaration, oracle, or destiny. The English words fate (native *wyrd*) and fairy (magic, enchantment), are both derived from "fata", "fatum".^[65]

In Norse mythology the Norns are female beings who rule the destiny of gods and men, twining the thread of life. They set up the laws and decided on the lives of children of time.^[66] Their names were *Urðr* (that which became or happened) related with *Wyrd*, weird (fate), *Verðandi* (that which is happening)^[67] and *Skuld* (that which should become, debt, guilt).^[68]

In younger legendary sagas, the Norns appear to have been synonymous with witches (*Völvas*), and they arrive at the birth of the hero to shape his destiny. It seems that originally all of them were *Disir*, ghosts or deities associated with destruction and destiny. The idea that they were three, their distinction and association with the past, present and future may be due to a late influence from Greek and Roman mythology.^[69]



The Norns spin the threads of fate at the foot of Yggdrasil, the tree of the world.

The Valkyries (choosers of the slain), were originally daemons of death. They were female figures who decided who will die in battle, and brought their chosen to the afterlife hall of the slain. They were also related with spinning, and one of them was named *Skuld* (debt, guilt).^[70] They may be related to *Keres*, the daemons of death in Greek mythology, who accompanied the dead to the entrance of Hades. In the scene of *Kerostasie* *Keres* are the "lots of death", and in some cases *Ker* (destruction) has the same meaning with *Moirai* interpreted as "destiny of death" (*moira thanatoio*: μοίρα θανάτοιο).^{[2][71]}

The Germanic *Matres* and *Matrones*, female deities almost entirely in a group of three, have been proposed as connected to the Norns and the Valkyries.^[72]

In Anglo-Saxon culture *Wyrd* (Weird) is a concept corresponding to fate or personal destiny (literally: what befalls one). Its Norse cognate is *Urðr*, and both names are derived from the PIE root *wert*, "to turn, wind",^[73] related with "spindle, distaff".^[74] In Old English literature *Wyrd* goes ever as she shall, and remains wholly inevitable.^{[75][76]}

In *Macbeth* the Weird sisters (or Three Witches), are prophetesses, who are deeply entrenched in both worlds of reality and supernatural. Their creation was influenced by British folklore, witchcraft, and the legends of the Norns and the Moirai.^[77] Hecate, the chthonic Greek goddess associated with magic, witchcraft, necromancy, and three-way crossroads,^[78] appears as the master of the "Three witches". In Ancient Greek religion, Hecate as goddess of childbirth is identified with *Artemis*,^[79] who was the leader (*ηγεμόνη*: *hegemone*) of the nymphs.^[80]



Macbeth and Banquo meeting the three weird sisters in a woodcut from *Holinshed's Chronicles*.

In the Lithuanian mythology Laima is the personification of destiny, and her most important duty was to prophecy how the life of a newborn will take place. She may be related to the Hindu goddess Lakṣmi, who was the personification of wealth and prosperity, and associated with good fortune.^{[81][82]} In the Latvian mythology, Laima and her sisters were a trinity of fate deities.^[83]

The Moirai were usually described as cold, remorseless and unfeeling, and depicted as old crones or hags. The independent *spinster* has always inspired fear rather than matrimony: "this sinister connotation we inherit from the spinning goddess," write Ruck and Staples (Ruck and Staples 1994:). See weaving (mythology).

Orient

The notion of a universal principle of natural order has been compared to similar ideas in other cultures, such as *aša*, (*Asha*) in Avestan religion, *Rta* in Vedic religion, and *Maat* in Ancient Egyptian religion.^[84]

In the Avestan religion and Zoroastrianism, *aša*, is commonly summarized in accord with its contextual implications of "truth", "right(eousness)", "order". *Aša* and its Vedic equivalent *rta* are both derived from a PIE root meaning "properly joined, right, true". The word is the proper name of the divinity *Asha*, the personification of "Truth" and "Righteousness". *Aša* corresponds to an objective, material reality which embraces all of existence.^[85]

This cosmic force is imbued also with morality, as verbal Truth, and Righteousness, action conforming with the moral order.^[86] In the literature of the Mandeans, an angelic being, has the responsibility of weighing the souls of the deceased to determine their worthiness, using a set of scales.^[87]

In the Vedic religion, *rta* is an abstract principle of natural order which regulates and coordinates the operation of the universe. The term may be interpreted abstractly as "cosmic order", or simply as "truth".^[88] It seems that this concept originally arose in the Indo-Aryan period, from a consideration of the features of nature which either remain constant or which occur on a regular basis.^[89]

The individuals fulfil their true natures when they follow the path set for them by the ordinances of *Rta*, acting according to the Dharma, which is related with social and moral spheres.^[90] The god of the waters Varuna was probably originally conceived as the personalized aspect of the otherwise impersonal *Rta*.^[91] The gods are never portrayed as having command over *Rta*, but instead they remain subject to it like all created beings.^[90]

In Egyptian religion, *maat* was the ancient Egyptian concept of truth, balance, order, law, morality, and justice. The word is the proper name of the divinity *Maat*, who was the goddess of harmony, justice, and truth represented as a young woman. It was considered that she set the order of the universe from chaos at the moment of creation.^[92] *Maat* was the norm and basic values that formed the backdrop for the application of justice that had to be carried out in the spirit of truth and fairness.^[93]

In Egyptian mythology *Maat* dealt with the weighing of souls that took place in the underworld. Her feather was the measure that determined whether the souls (considered to reside in the heart) of the departed would reach the paradise of afterlife successfully. In the famous scene of the Egyptian Book of the dead Anubis using a scale weighs the sins of a man's heart against the feather of truth, which represents *maat*. If man's heart weighs down, then he is devoured by a monster^[94]



A section of the Egyptian *Book of the Dead* written on papyrus showing the "Weighing of the Heart" in the Duat using the feather of *Maat* as the measure in balance.

Notes

- [1] Theoi project: Moirae and the Throne of Zeus (<http://www.theoi.com/Daimon/Moirai.html#Zeus>)
- [2] Hesiod, *Theogony* 221–225. "Also Night (Nyx) bare the destinies (Moirai), and ruthless avenging Fates (Keres), who give men at their birth both evil and good to have, and they pursue the transgressions of men and gods... until they punish the sinner with a sore penalty." online *The Theogony of Hesiod. Transl. Hugh Evelyn White* (1914) 221–225 (<http://www.sacred-texts.com/cla/hesiod/theogony.htm>).
- [3] Plato, *Republic* 617c (trans. Shorey) (Greek philosopher C4th B.C.): Theoi Project - Ananke (<http://www.theoi.com/Protogenos/Ananke.html>).
- [4] Aeschylus, *Prometheus Bound*, 510–518: "Not in this way is Moira (Fate) who brings all to fulfillment, destined to complete this course. Skill is weaker far than Ananke (necessity). Yes in that even he (Zeus) cannot escape what is foretold." Theoi Project - Ananke (<http://www.theoi.com/Protogenos/Ananke.html>)
- [5] Simplicius, *In Physica* 24.13. The Greek peers of Anaximander echoed his sentiment with the belief in natural boundaries beyond which not even the gods could operate: Bertrand Russel (1946). *A history of Western Philosophy, and its connections with Political and Social Circumstances from the earliest times to the Present Day*. New York. Simon and Schuster p. 148.
- [6] Moira (<http://www.etymonline.com/index.php?term=Moira>), Online Etymology Dictionary
- [7] merit (<http://www.etymonline.com/index.php?term=merit>), Online Etymology Dictionary
- [8] Iliad, 9.318: *Lidell, Scott A Greek English Lexicon*: μοῖρα (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=moi=ra>),
- [9] *Odyssey* 19.152: *Lidell, Scott A Greek English Lexicon*: μοῖρα (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=moi=ra>)
- [10] The citizens of Sparta were called *omoioi* (equals), indicating that they had equal parts ("isomoiria", ἰσομοῖρία) of the allotted land
- [11] Iliad 16.367: *Lidell, Scott A Greek English Lexicon*: μοῖρα (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=moi=ra>)
- [12] M. Nilsson, Vol I, p.217
- [13] Euripides, *Iph. Aul.* V 113: "ὦ πότνια μοῖρα καὶ τύχη, δαίμων τ' ἐμός" *Lidell, Scott A Greek English Lexicon*: τύχη (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=tu=xh>).
- [14] L.H. Jeffery (1976) *Archaic Greece. The City-States c. 700-500 BC*. Ernest Benn Ltd. London & Tonbridge p. 42 ISBN 0-510-03271-0
- [15] The expectation that there would be three was strong by the 2nd century CE: when Pausanias visited the temple of Apollo at Delphi, with Apollo and Zeus each accompanied by a Fate, he remarked "There are also images of two Moirai; but in place of the third Moira there stand by their side Zeus Moiragetes and Apollon Moiragetes."
- [16] Compare the ancient goddess Adrasteia, the "inescapable".
- [17] "Comes the blind Fury with th'abhorred shears, / And slits the thin spun life." John Milton, Lycidas, l. 75.
- [18] Plato, *Republic*, 617c (translated by Sorrey). Theoi Project - Ananke (<http://www.theoi.com/Protogenos/Ananke.html>)
- [19] Pindar, *Fragmenta Choric Adespota*, 5. Diehl
- [20] R. G. Wunderlich (1994). *The secret of Crete*. Efstathiadis group, Athens pp. 290-291, 295-296. (British Edition, Souvenir Press Ltd. London 1975) ISBN 960-226-261-3
- [21] Burkert, Walter. (1985). *The Greek Religion*, Harvard University Press. pp 32-47
- [22] "Not yet is thy fate (moira) to die and meet thy doom" (Ilias 7.52), "But thereafter he (Achilleus) shall suffer whatever Fate (Aisa) spun for him at his birth, when his mother bore him": (Ilias 20.128): M. Nilsson. (1967). *Die Geschichte der Griechische Religion* Vol I, C.F.Beck Verlag., München pp. 363-364
- [23] "But thereafter he shall suffer whatever Fate (Aisa) and the dread Spinners spun with her thread for him at his birth, when his mother bore him." (*Odyssey* 7.198)
- [24] "Easily known is the seed of that man for whom the son of Cronos spins the seed of good fortune at marriage and at birth." (*Odyssey*, 4.208): M. Nilsson. (1967). "Die Geschichte der Griechische Religion". C.F.Beck Verlag., München pp. 363-364
- [25] M. Nilsson. (1967). "Die Geschichte der Griechische Religion". C.F.Beck Verlag., München pp. 114, 200
- [26] "If a lady loosened a knot in the woof, she could liberate the leg of her hero. But if she tied a knot, she could stop the enemy from moving." : Harrison, D. & Svensson, K. (2007): *Vikingaliv*. Fälth & Hässler, Värnamo. P. 72 ISBN 978-91-27-35725-9 Harrison &
- [27] M. Nilsson. (1967). "Die Geschichte der Griechische Religion". C.F.Beck Verlag., München pp. 363-364
- [28] M. Finley (1978). *The world of Odysseus*. p.124
- [29] "Man's life is a day. What is he, what is he not? A shadow in a dream is man.: Pindar, *Pythionikos* VIII 95-7: C. M. Bowra (1957). *The Greek experience*. The World publishing company. Cleveland and New York. p. 64
- [30] M. Nilsson (1967). *Die Geschichte der Griechischen Religion, Vol I*. C.F.Beck Verlag. München. p.361-368
- [31] Iliad 16.705: "Draw back noble Patrolos, it is not your lot (aisa) to sack the city of the Trojan chieftains, nor yet it will be that of Achilleus, who is far better than you are.": C. Castoriades (2004), *Ce que fait La Grece. I D' Homere a Heraclite. La creation Humaine II*. Edition du Seuil, Paris p.300
- [32] Iliad 16.433: "Ah, woe is me, for that it is fated that Sarpedon, dearest of men to me, be slain by Patroclus, son of Menoetius! And in twofold wise is my heart divided in counsel as I ponder in my thought whether I shall snatch him up while yet he liveth and set him afar from the tearful war in the rich land of Lycia, or whether I shall slay him now beneath the hands of the son of Menoetius."

- [33] Morrison, J. V. (1997). "Kerostasia, the Dictates of Fate, and the Will of Zeus in the Iliad". *Arethusa* **30** (2): 276–296. doi:10.1353/are.1997.0008.
- [34] Iliad 24.527-33: C. M. Bowra (1957). "The Greek experience". The World publishing company. Cleveland and New York. p. 53
- [35] Iliad 19.87: "Howbeit it is not I that am at fault, but Zeus and Fate (Moirai) and Erinys, that walketh in darkness, seeing that in the midst of the place of gathering they cast upon my soul fierce blindness on that day, when of mine own arrogance I took from Achilles his prize."
- [36] Iliad 24.131: "For I tell thee, thou shall not thyself be long in life, but even nowdoth death stand hard by thee and mighty fate (moira krataia)".
- [37] Iliad 24.209: On this wise for him did mighty fate spin with her thread at his birth, when myself did bear him, that he should glut swift-footed dogs far from his parents, in the abode of a violent man. "
- [38] C. Mosse (1984) *La Grece archaïque d'Homère à Aeschyle*, Edition du Seuil Paris, pp 239,240
- [39] Theogony 901: *The Theogony of Hesiod*. Transl. Hugh Evelyn White (1914) 901-906 online (<http://www.sacred-texts.com/cla/hesiod/theogony.htm>)
- [40] M. Finley (1978) *The world of Odysseus* rev.ed. New York Viking Press p.78 Note.
- [41] In Odyssey, *Themistes*: "dooms, things laid down originally by divine authority", the *themistes* of Zeus. Body: council of elders who stored in the collective memory. *Thesmos*: unwritten law, based on precedent: L.H.Jeffery (1976) *Archaic Greece. The City-States c. 700-500 BC*. Ernest Benn Ltd. London & Tonbridge p. 42 ISBN 0-510-03271-0
- [42] τέκμαρ (Tekmor): fixed mark or boundary, end post, purpose τέκμαρ (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=te/kmar>),
- [43] Old English: *Takn*, sign, mark, English: *token*, sign, omen. Compare Sanskrit, Lakṣmi. token (<http://www.etymonline.com/index.php?term=token>), Online Etymology Dictionary
- [44] Alcman, *frag 5, (from Scholia), Transl Cambell, Vol Greek Lyric II*: Theoi Project - Ananke (<http://www.theoi.com/Protogenos/Ananke.html>).
- [45] *Orphica. Theogonies frag 54 (from Damascius). Greek hymns C3rd, C2nd cent. BC* Theoi Project - Ananke (<http://www.theoi.com/Protogenos/Ananke.html>).
- [46] Theoi Project Moirai (<http://www.theoi.com/Daimon/Moirai.html>)
- [47] Pseudo-Apollodorus, story of Meleager in *Bibliothèque* 1.65.
- [48] Braswell, Bruce Karl (1991). "Meleager and the Moirai: A Note on Ps.-Apollodorus 1. 65". *Hermes* **119** (4): 488–489. JSTOR 4476850.
- [49] Pausanias, 3.11. 10-11.
- [50] Pausanias, 8.21.3 (<http://www.perseus.tufts.edu/hopper/text?doc=Paus.+8.21.3&fromdoc=Perseus:text:1999.01.0160>).
- [51] Pindar, *Nemean* VII 1-4
- [52] Kerenyi 1951:32.
- [53] Hesiod, *Theogony*, 904.
- [54] "Zeus obviously had to assimilate this spinning Goddess, and he made them into his daughters, too, although not by all accounts, for even he was bound ultimately by Fate", observe Ruck and Staples (1994:57).
- [55] theoi.com (<http://www.theoi.com/Gigante/Gigantes.html>)
- [56] Ilias X 209 ff. O.Crusius RI, Harisson *Prolegomena* 5.43 ff: M. Nilsson (1967). *Die Geschichte der Griechische Religion. Vol I*. C.F.Beck Verlag. Munchen pp. 217, 222
- [57] This is similar to the famous scene in the Egyptian book of the dead, although the conception is different. Anubis weighs the sins of a man's heart against the feather of truth. If man's heart weighs down, then he is devoured by a monster: Taylor, John H. (Editor- 2009), *Ancient Egyptian Book of the Dead: Journey through the afterlife*. British Museum Press, London, 2010. pp. 209, 215 ISBN 978-0-7141-1993-9
- [58] M.P.Nilsson, "Zeus-Schicksalwaage ". *Homer and Mycenae* D 56. The same belief in Kismet. Also the soldiers in the World-War believed that they wouldn't die by a bullet, unless their name was written on the bullet: M. Nilsson (1967). *Die Geschichte der Griechische Religion. Vol I*. C.F.Beck Verlag. Munchen pp. 366, 367
- [59] H.J. Rose, *Handbook of Greek Mythology*, p.24
- [60] Herodotus, *Histories* I 91
- [61] Diels-Kranz. Fr.420
- [62] The Greek is *Moiragetes* (Pausanias, 5.15.5).
- [63] Pausanias, v.15.5.
- [64] "There is a sanctuary of Themis, with an image of white marble; adjoining it is a sanctuary of the Fates, while the third is of Zeus of the Market. Zeus is made of stone; the Fates have no images." (Pausanias, ix.25.4).
- [65] *Online Etymology Dictionary*: fate (<http://www.etymonline.com/index.php?term=fate>), fairy (<http://www.etymonline.com/index.php?term=fairy>)
- [66] Voluspa 20: Henry Adams Bellows' translation for The American-Scandinavian Foundation with clickable names Völuspá (http://cybersamurai.net/Mythology/nordic_gods/LegendsSagas/Edda/PoeticEdda/Voluspo.htm)
- [67] Both are derived from the Old Norse verb *verða*, "to be" Swedish Etymological dictionary (<http://runeberg.org/svetytm>)
- [68] *Online Etymology Dictionary* shall (<http://www.etymonline.com/index.php?term=shall>)
- [69] Nordisk familjebok (1913)/ Uggleupplagan.19.Mykenai-Newpada. Nordisk Familjebok (<http://runeberg.org/nfbs/0792.html>)
- [70] Davidson H.R. Ellis (1988). *Myths and symbols in Pagan Europe. Early Scandinavian and Celtic Religions*. Manchester University Press p. 58-61 ISBN 0-7190-2579-6

- [71] Keres, derived from the Greek verb *kirainein* (κηραίνειν) meaning "to be destroyed". Compare *Kir* (κηρ), "candle". M.Nilsson (1967). Vol I, p 218, 366
- [72] Lindow John (2001). *Norse Mythology, a guide to the ghosts, heroes, rituals and beliefs*, Oxford University Press ISBN 0-19-515382-0
- [73] *Online Etymology Dictionary*: wyrd wyrd (<http://www.etymonline.com/index.php?term=>)
- [74] Latin *vertere* and Russian *vreteno*: *Online Etymology Dictionary*: versus versus (<http://www.etymonline.com/index.php?term=>)
- [75] Heaney, Seamus. *Beowulf: A New Verse Translation* (<http://books.google.com/books?vid=ISBN0393320979&id=ynD9o-LfTDMC&pg=PP1&lpg=PP1&ots=4rtZ-a90PG&dq=Beowulf:+A+New+Verse+Translation&sig=TANJDD5siOW13PupnLi4qiw6SYk>). New York: W.W. Norton, 2001. ISBN 0-393-32097-9
- [76] The Wanderer (<http://www.thewandererpoem.com>). *Alternative translation by Clifford A. Truesdell IV*
- [77] Coddon, Karin S. "'Unreal Mockery': Unreason and the Problem of Spectacle in Macbeth." *ELH*. (Oct 1989) 56.3 pp. 485–501.
- [78] Theoi project Hecate (<http://www.theoi.com/Khthonios/Hekate.html>)
- [79] Heidel, William Arthur (1929). *The Day of Yahweh: A Study of Sacred Days and Ritual Forms in the Ancient Near East*, p. 514. American Historical Association.
- [80] Martin Nilsson (1967). "Die Geschichte der Griechischen Religion". Vol I. C.F.Beck Verlag, Muenchen, pp. 499-500
- [81] Greimas Algirdas Julien (1992). *Of gods and men. Studies in Lithuanian Mythology*. Indiana University Press. p. 111, ISBN 0-253-32652-4
- [82] Related to "Iaksmika", mark, sign or token (Rigveda X, 71,2): Monier Williams. *Sanskrit-English Dictionary*
- [83] Bojtar Endre (1999). *Forward to the past. A cultural history of Baltic people*. CEU Press, p. 301, ISBN 963-9116-42-4
- [84] Cf. Ramakrishna (1965:153-168), James (1969:35-36)
- [85] Duchesne-Guillemin, Jacques (1963), "Heraclitus and Iran", *History of Religions* 3 (1): 34–49, doi:10.1086/462470.
- [86] Boyce, Mary (1970), "Zoroaster the Priest", *Bulletin of the School of Oriental and African Studies* 33 (1): 22–38, doi:10.1017/S0041977X00145100
- [87] Matthew Bunson, *Angels A to Z* (New York:Crown), 1996.
- [88] Mahony (1998:3).
- [89] Oldenberg, Hermann (1894). *Die Religion des Veda*. Berlin: Verlag von Wilhelm Hertz. Pp. 30,195-198
- [90] Brown, W. N. (1992). "Some Ethical Concepts for the Modern World from Hindu and Indian Buddhist Tradition" in: Radhakrishnan, S. (Ed.) *Rabindranath Tagore: A Centenary Volume 1861 - 1961*. Calcutta: Sahitya Akademi. ISBN 81-7201-332-9.
- [91] Ramakrishna, G. (1965). "Origin and Growth of the Concept of *Rta* in Vedic Literature". Doctoral Dissertation: University of Mysore Cf.
- [92] Gods and Myths of Ancient Egypt, Robert A. Armour, American Univ in Cairo Press, p167, 2001, ISBN 977-424-669-1
- [93] *Egyptian Religion*, Siegfried Morenz, Translated by Ann E. Keep, p. 117–125, Cornell University Press, 1992, ISBN 0-8014-8029-9.
- [94] Taylor, John H. (editor; 2009), *Ancient Egyptian Book of the Dead: Journey through the afterlife*. British Museum Press, London, 2010. pp. 209, 215. ISBN 97807141.

References

- Armour, Robert A, 2001, *Gods and Myths of Ancient Egypt*, American Univ. in Cairo Press, ISBN 977-424-669-1.
- Homer. *The Ilias with an English translation*. A. T. Murray, Ph.D. (1924), in two volumes. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd.
- Homer. *The Odyssey with an English translation*. A. T. Murray, Ph.D. (1919), in two volumes. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd.
- Thomas Blisniewski, 1992. *Kinder der dunkelen Nacht: Die Ikonographie der Parzen vom späten Mittelalter bis zum späten 18. Jahrhundert*. (Cologne) Iconography of the Fates from the late Middle Ages to the end of the 18th century.
- Markos Giannoulis, 2010. *Die Moiren. Tradition und Wandel des Motivs der Schicksalsgöttinnen in der antiken und byzantinischen Kunst, Ergänzungsband zu Jahrbuch für Antike und Christentum, Kleine Reihe 6 (F. J. Dölger Institut)*. Aschendorff Verlag, Münster, ISBN 978-3-402-10913-7.
- Robert Graves, *Greek Myths*.
- Jane Ellen Harrison, *Prolegomena to the Study of Greek Religion* 1903. Chapter VI, "The Maiden-Trinities".
- L. H. Jeffery, 1976. *Archaic Greece. The City-States c. 700–500 BC*. Ernest Benn Ltd. London & Tonbridge, ISBN 0-510-03271-0.
- Karl Kerényi, 1951. *The Gods of the Greeks* (Thames and Hudson).
- Martin P. Nilsson, 1967. *Die Geschichte der Griechische Religion. Vol I*, C.F. Beck Verlag., München.
- Bertrand Russell, 1946. *A history of Western Philosophy, and its connections with Political and Social Circumstances from the earliest times to the Present Day*. New York. Simon and Schuster p. 148

- Harry Thurston Peck, *Harper's Dictionary of Classical Antiquities*, 1898. perseus.tufts.edu (<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.04.0062>)
- Herbert Jennings Rose, *Handbook of Greek Mythology*, 1928.
- Carl Ruck and Danny Staples, *The World of Classical Myth*, 1994.
- William Smith, *Dictionary of Greek and Roman Biography and Mythology*, 1870, article on Moira, ancientlibrary.com (<http://www.ancientlibrary.com/smith-bio/2217.html>)
- R. G. Wunderlich (1994). *The secret of Crete*. Efstathiadis group, Athens pp. 290–291, 295–296. (British Edition, Souvenir Press Ltd. London 1975) ISBN 960-226-261-3

External links

- Theoi Project: "Moirai" (<http://www.theoi.com/Daimon/Moirai.html>)
 - The Theogony of Hesiod. Transl. H.E. White (1914) (<http://www.sacred-texts.com/cla/hesiod/theogony.htm>)
 - Theoi Project - Ananke (<http://www.theoi.com/Protogenos/Ananke.html>)
-

Cratos

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Other deities	
Personified concepts	
<ul style="list-style-type: none"> • Apatē • Atē • Bia • Charites • Eris • Eros • Harmonia • Horae • Hypnos 	<ul style="list-style-type: none"> • Kratos • Metis • Mnemosyne • Moirai • Morpheus • Nemesis • Nike • Thanatos • Themis • Zelos

In Greek mythology, **Kratos** or **Cratus** (Ancient Greek: Κράτος, English translation: "strength") was the son of Pallas and Styx, and the personification of strength and power.^{[1][2]} Kratos and his siblings—Nike ("victory"), Bia ("force") and Zelos ("zeal")—were the winged enforcers of Olympian God Zeus. The figure makes an appearance in Aeschylus' *Prometheus Bound*, in which he is one of the trio that binds the titular Titan, the other two being Hephaestus and Bia.^[3]

References

[1] Hesiod, *Theogony* 383 ff

[2] *Bibliotheca* 1. 9

[3] Aeschylus, *Prometheus Bound*, 1 ff

4.Kratos main protagonist of the video game God Of War series.

External links

- Theoi Project - Kratos (<http://www.theoi.com/Daimon/Kratos.html>)
- Aeschylus, *Libation Bearers*. 244 (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:abo:tlg,0085,006:244&lang=original>)
- Aeschylus, *Prometheus Bound*. 12 (<http://www.perseus.tufts.edu/hopper/text?doc=Aesch.+PB+12&fromdoc=Perseus:text:1999.01.0010>)

Zelus

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Other deities	
Personified concepts	
<ul style="list-style-type: none"> • Apate • Atë • Bia • Charites • Eris • Eros • Harmonia • Horae • Hypnos 	<ul style="list-style-type: none"> • Kratos • Metis • Mnemosyne • Moirai • Morpheus • Nemesis • Nike • Thanatos • Themis • Zelos

In Greek mythology, **Zelus** (Greek: Ζήλος, *zeal*) was the son of Pallas and Styx.^[1] Zelus and siblings Nike (victory), Kratos (strength) and Bia (force) were winged enforcers who stood in attendance at Zeus' throne and formed part of his retinue.^[2]

Zelus personifies dedication, emulation, eager rivalry, envy, jealousy, and zeal. The English word "zeal" is derived from his name.

Zelos may have also been identified with Agon, and was closely connected with Eris.

References

[1] Hesiod, *Theogony* 383–5.

[2] Hesiod, *Theogony* 386–7.

External links

Theoi Project, a site exploring Greek mythology and the gods in classical literature and art (<http://www.theoi.com/Daimon/Zelos.html>)

Nike

Nike	
	
Stone carving of the goddess Nike at the ruins of the ancient Greek city of Ephesus	
Goddess of victory	
Abode	Mount Olympus
Parents	Pallas and Styx
Siblings	Kratos, Bia, Zelus
Roman equivalent	Victoria

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Other deities	
Personified concepts	
<ul style="list-style-type: none">• Apate• Atë• Bia• Charites• Eris• Eros• Harmonia• Horae• Hypnos	<ul style="list-style-type: none">• Kratos• Metis• Mnemosyne• Moirai• Morpheus• Nemesis• Nike• Thanatos• Themis• Zelos

In Greek mythology, **Nike** (Greek: Νίκη, "Victory", pronounced Greek pronunciation: [níːkɛː]) was a goddess who personified victory, also known as the Winged Goddess of Victory. The Roman equivalent was Victoria. Depending upon the time of various myths, she was described as the daughter of Pallas (Titan) and Styx (Water),^{[1][2]} and the sister of Kratos (Strength), Bia (Force), and Zelus (Zeal).^[1]

Nike and her siblings were close companions of Zeus, the dominant deity of the Greek pantheon. According to classical (later) myth, Styx brought them to Zeus when the god was assembling allies for the Titan War against the older deities. Nike assumed the role of the divine charioteer, a role in which she often is portrayed in Classical Greek art. Nike flew around battlefields rewarding the victors with glory and fame.

Nike is seen with wings in most statues and paintings. Most other winged deities in the Greek pantheon had shed their wings by Classical times. Nike is the goddess of strength, speed, and victory. Nike was a very close acquaintance of Athena, and is thought to have stood in Athena's outstretched hand in the statue of Athena located in the Parthenon.^[3] Nike is one of the most commonly portrayed figures on Greek coins.^[4]

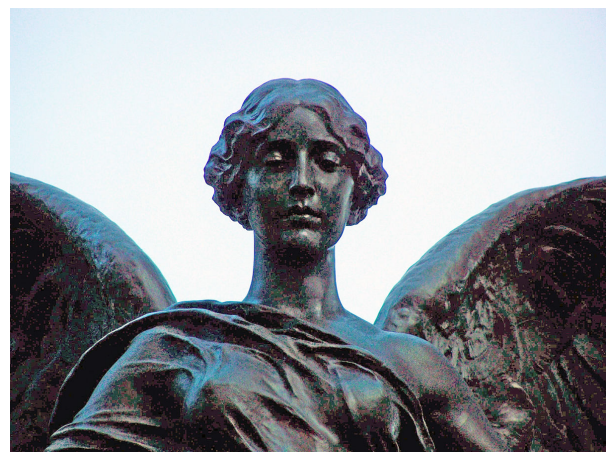
Names stemming from Nike include amongst others: Nicholas, Nicola, Nick, Nicolai, Nikolai, Nicolae, Nils, Klaas, Nicole, Ike, Niki, Nikita, Nika, Niketas, and Nico.



Statuette of goddess Nike found in Vani, Georgia.

Contemporary

- The shoe and sports equipment company Nike, Inc. is named after the Greek goddess Nike.
- Project Nike, an American anti-aircraft missile system is named after the goddess Nike
- A figure of Nike with a vessel was the design of the first FIFA World Cup trophy, known also as the Jules Rimet trophy.
- Since Giuseppe Cassioli's design for the 1928 Summer Olympics, the obverse face of every Olympic medal bears Nike's figure holding a palm frond in her right hand and a winner's crown in her left.^{[5][6]}
- On the emblem of the University of Melbourne, the goddess also appears.
- She is depicted on the front of the World War II Victory Medal (United States).
- The hood ornament used by the automobile manufacturer Rolls-Royce was inspired by Nike.
- The Titanic Engineers' Memorial, Southampton depicts Nike blessing the engineers of the R.M.S. Titanic for staying at their post as the ship sank.



Statue of the Goddess Nike on the Titanic Engineers' Memorial, Southampton.

Notes

- [1] Goddessnike.com (2011 [last update]). "Goddess Nike - Who is Nike? The Winged Goddess of Victory" (http://goddessnike.com/who_is_goddess_nike.php). *goddessnike.com*. . Retrieved 24 June 2011.
- [2] "Styx is the goddess of the underworld river Styx (water is not Nike's mother)" (<http://www.theoi.com/Khthonios/PotamosStyx.html>). Theoi.com. . Retrieved 2011-11-15.
- [3] "Nike: Greek goddess of victory" (<http://www.theoi.com/Daimon/Nike.html>). Theoi.com. . Retrieved 2011-11-15.
- [4] Sayles, Wayne G. (2007). *Ancient Coin Collecting II* (<http://books.google.co.uk/books?id=iAnweepmTSMC&pg=PA149&dq=Nike+greek&client=firefox-a>). Krause Publications. p. 149. ISBN 978-0-89689-516-4. .
- [5] Winner's medal for the 1948 Olympic Games in London (http://www.olympic.org/content/museum/museum-treasures/winners-medals/medal_london_1948/), Olympic.org. Accessed 5 August 2011.
- [6] "Picture of 2004 Athens Games Medal" (http://www.livingroom.org.au/olympics/archives/images/thumbnails/athens_medal.jpg). . Retrieved 2010-01-28.

External links

- Theoi Project: Nike (<http://www.theoi.com/Daimon/Nike.html>)
- Goddess Nike (<http://goddessnike.com>)

Metis

Greek deities series	
Primordial deities	
Olympians	
Aquatic deities	
Chthonic deities	
Other deities	
Titans	
<i>The Twelve Titans:</i>	
Oceanus and Tethys,	
Hyperion and Theia,	
Coeus and Phoebe,	
Cronus and Rhea,	
Mnemosyne, Themis,	
Crius, Iapetus	
<i>Sons of Iapetus:</i>	
Atlas, Prometheus,	
Epimetheus, Menoetius	
Personified concepts	
• Muses	• Adrasteia
• Nemesis	• Horae
• Moirai	• Bia
• Cratos	• Eros
• Zelus	• Apate
• Nike	• Themis

• Metis	• Eris
• Charites	

In Greek mythology, **Metis** (Μῆτις, "wisdom," "skill," or "craft") was of the Titan generation and, like several primordial figures, an Oceanid, in the sense that Metis was born of Oceanus and Tethys, of an earlier age than Zeus and his siblings. Metis was the first great spouse of Zeus.^[1]

By the era of Greek philosophy in the fifth century BCE, Metis had become the Titaness of wisdom and deep thought, but her name originally connoted "magical cunning" and was as easily equated with the trickster powers of Prometheus as with the "royal *metis*" of Zeus.^[1] The Stoic commentators allegorized Metis as the embodiment of "prudence", "wisdom" or "wise counsel", in which form she was inherited by the Renaissance.^[2]

The Greek word *metis* meant a quality that combined wisdom and cunning. This quality was considered to be highly admirable and was regarded by Athenians as one of the notable characteristics of the Athenian character. Metis was the one who gave Zeus a potion to cause Kronos to vomit out Zeus' siblings.^[3]

Metis was both a threat to Zeus and an indispensable aid (Brown 1952:133):

"Zeus lay with Metis but immediately feared the consequences. It had been prophesied that Metis would bear extremely powerful children: the first, Athena and the second, a son more powerful than Zeus himself, who would eventually overthrow Zeus."^[4]

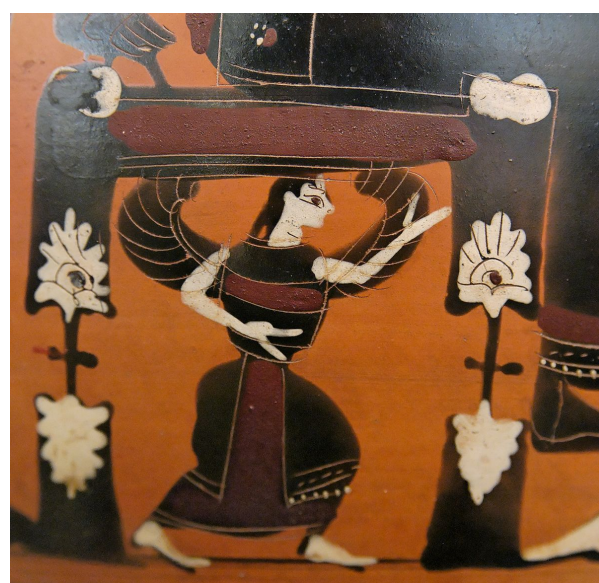
In order to forestall these dire consequences, Zeus tricked her into turning herself into a fly and promptly swallowed her.^[5] He was too late: Metis had already conceived a child. In time she began making a helmet and robe for her fetal daughter. The hammering as she made the helmet caused Zeus great pain, and Hephaestus either clove Zeus's head with an axe,^[6] or hit it with a hammer at the river Triton, giving rise to Athena's birth. Athena leaped from Zeus's head, fully grown, armed, and armored, and Zeus was none the worse for the experience.

In Western cultures, Athena has been most commonly depicted as the lifelong virginal deity as well as a warrior with the image of Medusa inscribed on her shield. As Athena's story developed throughout these Western cultures over time she became known as a woman of the ages. Athena was the patron of military forces, protector of cities and goddess of lower-class craftsmen.^[7] Through her actions, Athena also became known as the archetype of the patriarchal daughter. Zeus used her to give authority to his subjects which included the denigration of her own kind.^[8]

The similarities between Zeus swallowing Metis and Cronus swallowing his children have been noted by several scholars. This also caused some controversy in regards to reproduction myths and the lack of a need for women as a means of reproduction. While medical texts of fourth and fifth centuries debated whether the male figure simply planted a seed within the female figure or whether the woman contributed to the seed formation of an embryo as well, Greek myths provide far more imaginative views on reproduction with intentions of denying the female figure and involving a "first man" figure.^[9]

The second consort taken by Zeus, according to the *Theogony* was Themis, "right order".

Hesiod's account is followed by Acusilaus and the Orphic tradition, which enthroned Metis side by side with Eros as primal cosmogenic forces. Plato makes *Poros*, or "creative ingenuity", the child of Metis.^[10]



An ancient depiction of a winged goddess who may be Metis.

Astronomy

- The asteroid, 9 Metis, named in 1848.
- The minor moon of Jupiter, Metis named in 1979.

References

- [1] Norman O. Brown, "The Birth of Athena" *Transactions and Proceedings of the American Philological Association* **83** (1952), pp. 130–143.
- [2] A.B. Cook, *Zeus* (1914) 1940, noted in Brown 1952:133 note.
- [3] Pseudo-Apollodorus, *Bibliothēke* (Apollod. 1.2.1; Hesiod. *Theogony* 471.
- [4] Hesiod's Theogony, 886–900 Available at wikisource
- [5] The Birth of Athena (<http://www.paleothea.com/Myths/BirthAthena.html>); Greek Goddess Athena (<http://www.buzzle.com/articles/greek-goddess-athena-wisdom-war.html>).
- [6] Pindar, *Seventh Olympian Ode* the first written appearance of this iconic image, which A.B. Cook showed first appears in sixth-century vase-painting; previously the Eilithyia attend Zeus at the birthing.
- [7] (http://books.google.com/books?id=VShRSIKCt_cC&pg=PA75&dq=goddess+of+wisdom&hl=en&ei=DkegTselG-LL0QGL1NSUBQ&sa=X&oi=book_result&ct=result&resnum=3&ved=0CDoQ6AEwAg#v=onepage&q=goddess of wisdom&f=false)
- [8] (http://books.google.com/books?id=3B5FNsa1tUIC&pg=PA91&dq=metis+goddess+of+wisdom&hl=en&ei=I0WgTvSSDer00gHcoOD7BA&sa=X&oi=book_result&ct=result&resnum=3&ved=0CDoQ6AEwAg#v=onepage&q=metis goddess of wisdom&f=false)
- [9] (<http://www.oxfordreference.com.ezproxy.library.yorku.ca/views/ENTRY.html?entry=t128.e811&srn=3&ssid=22488826#FIRSTHIT>).
- [10] *Symposium*.
- M. Detienne and J.-P. Vernant, *Les Ruses de l'intelligence: la Mètis des Grecs* (Paris, 1974). ISBN 2-08-081036-7.
- H. King, "Reproduction Myths". The Oxford University Press, 2001. Oxford University Press Online. York University. 24 October 2011 (<http://www.oxfordreference.com.ezproxy.library.yorku.ca/views/ENTRY.html?subview=Main&entry=t128.e811>)
- D. Leeming, "Metis, The Oxford Companion to World Mythology". The Oxford University Press, 2004. York University. 24 October 2011 (<http://www.oxfordreference.com.ezproxy.library.yorku.ca/views/ENTRY.html?subview=Main&entry=t208.e1037>)
- J. Bolen, "Goddesses In Everywoman: Powerful Archetypes in Women's Lives". Google Books Online. HarperCollins, 2004. 24 October 2011 (http://books.google.com/books?id=VShRSIKCt_cC&pg=PA75&dq=goddess+of+wisdom&hl=en&ei=DkegTselG-LL0QGL1NSUBQ&sa=X&oi=book_result&ct=result&resnum=3&ved=0CDoQ6AEwAg#v=onepage&q=goddess of wisdom&f=false)
- G. Livingstone, "PaGaian Cosmology: Re-inventing Earth Based Goddess Religion". Google Books Online. iUniverse, 2005. 24 October 2011 (http://books.google.com/books?id=3B5FNsa1tUIC&dq=metis+goddess+of+wisdom&source=gbs_navlinks_s)

External links

- Theoi Project: Metis (<http://theoi.com/Titan/TitanisMetis.html>)

Charites

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Other deities	
Personified concepts	
<ul style="list-style-type: none">• Apate• Atë• Bia• Charites• Eris• Eros• Harmonia• Horae• Hypnos	<ul style="list-style-type: none">• Kratos• Metis• Mnemosyne• Moirai• Morpheus• Nemesis• Nike• Thanatos• Themis• Zelos

In Greek mythology, a **Charis** (Ancient Greek: Χάρις }}, pronounced [kʰáris]) is one of several **Charites** ♀ /ˈkærɪtiːz/ (Χάριτες, Greek pronunciation: [kʰáriteːs]; Greek: "**Graces**"), goddesses of charm, beauty, nature, human creativity and fertility. They ordinarily numbered three, from youngest to oldest: Aglaea ("Splendor"), Euphrosyne ("Mirth"), and Thalia ("Good Cheer"). In Roman mythology they were known as the **Gratiae**, the "Graces". In some variants Charis was one of the Graces and was not the singular form of their name.

The Charites were usually considered the daughters of Zeus and Eurynome, though they were also said to be daughters of Dionysus and Aphrodite or of Helios and the naiad Aegle. Other possible names of their mother by Zeus are Eurydome, Eurymedousa, and Euanthe.^[1] Homer wrote that they were part of the retinue of Aphrodite. The Charites were also associated with the Greek underworld and the Eleusinian Mysteries.

The river Cephissus near Delphi was sacred to them.

Regional differences

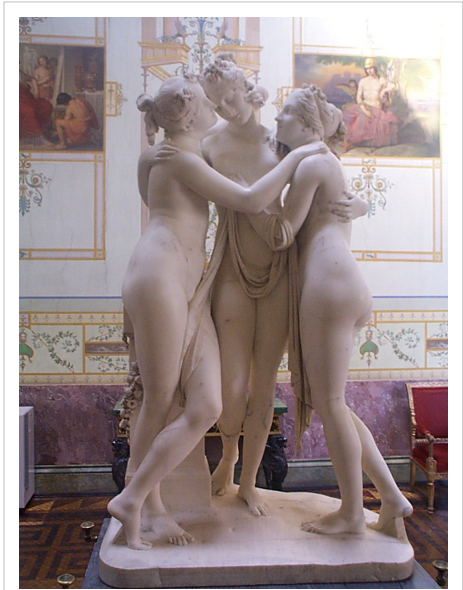
Although the Graces usually numbered three, according to the Spartans, Clea, not Thalia, was the third, and other Graces are sometimes mentioned, including Auxo, Charis, Hegemone, Phaenna, and Pasithea. An ancient vase painting attests the following names: Antheia, Eudaimonia, Paidia, Pandaisia, Pannychis - all referring to the Charites as patronesses of amusement and festivities.

Pausanias interrupts his *Description of Greece* (book 9.xxxv.1–7) to expand upon the various conceptions of the Graces that had developed in different parts of mainland Greece and Ionia:

"The Boeotians say that Eteocles was the first man to sacrifice to the Graces. Moreover, they are aware that he established three as the number of the Graces, but they have no tradition of the names he gave them. The Lacedaemonians, however, say that the Graces are two, and that they were instituted by Lacedaemon, son of Taygete, who gave them the names of Clea and Phaenna. These are appropriate names for Graces, as are those given by the Athenians, who from of old have worshipped two Graces, Auxo and Hegemone... It was from Eteocles of Orchomenus that we learned the custom of praying to three Graces. And Angelion and Tectaus, sons of Dionysus, who made the image of Apollo for the Delians, set three Graces in his hand. Again, at Athens, before the entrance to the Acropolis, the Graces are three in number; by their side are celebrated mysteries which must not be divulged to the many. Pamphos (Πάμφως or Πάμφορ) was the first we know of to sing about the Graces, but his poetry contains no information either as to their number or about their names. Homer (he too refers to the Graces) makes one the wife of Hephaestus, giving her the name of Grace. He also says that Sleep was a lover of Pasithea, and in the speech of Sleep there is this verse:--

Verily that he would give me one of the younger Graces.

"Hence some have suspected that Homer knew of older Graces as well. Hesiod in the *Theogony* (though the authorship is doubtful, this poem is good evidence) says that the Graces are daughters of Zeus and Eurynome, giving them the names of Euphrosyne, Aglaia and Thalia. The poem of Onomacritus agrees with this account. Antimachus, while giving neither the number of the Graces nor their names, says that they are daughters of Aegle and the Sun. The elegiac poet Hermesianax disagrees with his predecessors in that he makes Persuasion also one of the Graces."^[2]

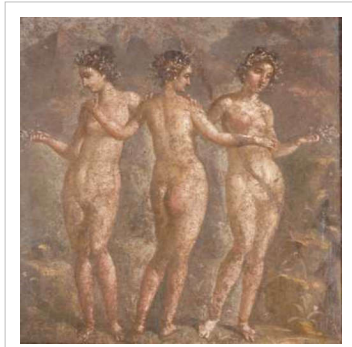


The Three Graces by Antonio Canova

In art

On the representation of the Graces, Pausanias wrote,

"Who it was who first represented the Graces naked, whether in sculpture or in painting, I could not discover. During the earlier period, certainly, sculptors and painters alike represented them draped. At Smyrna, for instance, in the sanctuary of the Nemeses, above the images have been dedicated Graces of gold, the work of Bupalus; and in the Music Hall in the same city there is a portrait of a Grace, painted by Apelles. At Pergamus likewise, in the chamber of Attalus, are other images of Graces made by Bupalus; and near what is called the Pythium there is a portrait of Graces, painted by Pythagoras the Parian. Socrates too, son of Sophroniscus, made images of Graces for the Athenians, which are before the entrance to the Acropolis. Also, Socrates was known to have destroyed his own work as he progressed deeper into his life of philosophy and search of the conscious due to his iconoclastic attitude towards art and the like. All these are alike draped; but later artists, I do not know the reason, have changed the way of portraying them. Certainly to-day sculptors and painters represent Graces naked."



The Graces in a 1st century fresco at Pompeii

During the Renaissance, the Roman statue group of the three graces in the Piccolomini library in Duomo di Siena inspired most themes.

The Charites are depicted together with several other mythological figures in Sandro Botticelli's painting *Primavera* (above right). Raphael also pictured them in a painting now housed in Chantilly in France. Among other artistic depictions, they are the subject of famous sculptures by Antonio Canova and Bertel Thorvaldsen.

A group of three trees in the Calaveras Big Trees State Park are named "The Three Graces" after the Charites.^[3]



The Three Graces, from Carle van Loo (1763)

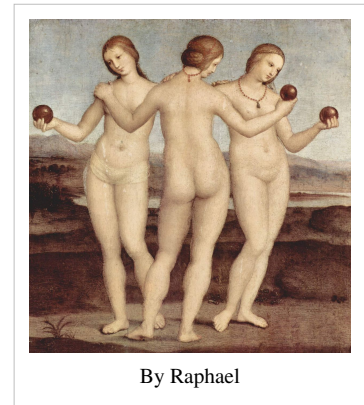
List of artwork with images resembling encircled Graces

- Anonymous^[4]
- Ambrogio Lorenzetti (1348–50) *Allegory of Good Government*^[5]
- Anonymous^[6]
- Cosimo Tura (1476–84) detail of *Allegory of April*^[7]
- Sandro Botticelli (1482); detail of *Primavera*,^[8]
- Giulio di Antonio Bonasone^[9]
- Germain Pilon^[10]
- Antonio da Correggio (1518);^[11]
- Raphael Sanzio^[12]
- Jacopo Pontormo (1535)^[13]
- Hans Baldung Grien (1540)
- Jacob Matham^[14]
- Agostino Carracci^{[15][16]}
- Jacques Blanchard (1631–33) *Man surprising Sleeping Venus and Graces*^[17]
- Francesco Bartolozzi^[18]
- Peter Paul Rubens^[19]



The Three Graces, from Sandro Botticelli's painting *Primavera* in the Uffizi Gallery.

- Paul Cézanne
- Antonio Canova (1799) *The Three Graces*^[20]
- Jean-Baptiste Regnault *Les Trois Grâces* (1797-1798)^[21]
- Ludwig Von Hofmann^[22]
- Laura Knight^{[23][24]}
- Joel-Peter Witkin
- Maurice Raphael Drouart^[25]
- Arthur Frank Mathews^[26]
- Jean Arp (September 16, 1886 – June 7, 1966) *The Three Graces* (1961)
- Kehinde Wiley *Three Graces*^[27]
- Jean-Baptiste van Loo (1684–1745) at the Château de Chenonceau^[28]
- Pablo Picasso "The Three Graces" (1925)



Notes

(The Imagebase links are all broken)

- [1] Cornutus, *Compendium of Greek Theology*, 15
- [2] Pausanias. *Description of Greece* (<http://old.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.01.0160&layout=&loc=9.35.1>), book 9.xxxv.1–7. W.H.S. Jones and H.A. Ormerod, trans. The Perseus Digital Library.
- [3] ""The Three Graces", Calveras Big Tree State Park" (<http://search3.famsf.org:8080/view.shtml?keywords=three+graces&artist=&country=&period=&sort=&start=1&position=2&record=6820>). Search3.famsf.org:8080. . Retrieved 2010-03-16.
- [4] *Mosaico de las tres gracias*
- [5] ""Allegory of Good Government" (<http://www.wga.hu/html/l/lorenz/ambrogio/governme/2effect1.html>). Wga.hu. . Retrieved 2010-03-16.
- [6] "ImageBase" (<http://search3.famsf.org:8080/view.shtml?keywords=three+graces&artist=&country=&period=&sort=&start=1&position=1&record=311086>). Search3.famsf.org:8080. . Retrieved 2010-03-16.
- [7] ""Allegory of April"" (<http://www.wga.hu/frames-e.html?html/p/pontormo/drawings/05graces.html>). Wga.hu. . Retrieved 2010-03-16.
- [8] "detail of "Primavera"" (<http://www.wga.hu/cgi-bin/highlight.cgi?file=html/b/botticel/5allegor/11primav.html&find=graces>). Wga.hu. . Retrieved 2010-03-16.
- [9] "ImageBase" (<http://search3.famsf.org:8080/view.shtml?keywords=three+graces&artist=&country=&period=&sort=&start=1&position=4&record=57110>). Search3.famsf.org:8080. . Retrieved 2010-03-16.
- [10] *Monument du coeur d'Henri II*
- [11] Olga Mataev. "Correggio. Three Graces. - Olga's Gallery" (<http://www.abcgallery.com/C/correggio/correggio17.html>). Abcgallery.com. . Retrieved 2010-03-16.
- [12] Olga Mataev. "Raphael. The Three Graces.- Olga's Gallery" (<http://www.abcgallery.com/R/raphael/raphael10.html>). Abcgallery.com. . Retrieved 2010-03-16.
- [13] "Three Graces by PONTORMO, Jacopo" (<http://www.wga.hu/html/p/pontormo/drawings/05graces.html>). Wga.hu. . Retrieved 2010-03-16.
- [14] "ImageBase" (<http://search3.famsf.org:8080/view.shtml?keywords=three+graces&artist=&country=&period=&sort=&start=11&position=11&record=5870>). Search3.famsf.org:8080. . Retrieved 2010-03-16.
- [15] "ImageBase" (<http://search3.famsf.org:8080/view.shtml?keywords=three+graces&artist=&country=&period=&sort=&start=1&position=5&record=59476>). Search3.famsf.org:8080. . Retrieved 2010-03-16.
- [16] "ImageBase" (<http://search3.famsf.org:8080/view.shtml?keywords=three+graces&artist=&country=&period=&sort=&start=1&position=7&record=57246>). Search3.famsf.org:8080. . Retrieved 2010-03-16.
- [17] ""Man surprising Sleeping Venus and Graces" (<http://www.wga.hu/html/b/blanchar/index.html>). Wga.hu. . Retrieved 2010-03-16.
- [18] "ImageBase" (<http://search3.famsf.org:8080/view.shtml?keywords=three+graces&artist=&country=&period=&sort=&start=1&position=3&record=56523>). Search3.famsf.org:8080. . Retrieved 2010-03-16.
- [19] "Rubens: The Three Graces" (http://www.artchive.com/artchive/R/rubens/three_graces.jpg.html). Artchive.com. . Retrieved 2010-03-16.
- [20] "The Three Graces Dancing by CANOVA, Antonio" (<http://www.wga.hu/cgi-bin/highlight.cgi?file=html/c/canova/1/8graces.html&find=graces>). Wga.hu. . Retrieved 2010-03-16.
- [21] ""Les Trois Grâces"" (http://cartelfr.louvre.fr/cartelfr/visite?srv=car_not_frame&idNotice=16945). . Retrieved 2011-09-05.
- [22] "ImageBase" (<http://search3.famsf.org:8080/view.shtml?keywords=three+graces&artist=&country=&period=&sort=&start=11&position=12&record=54420>). Search3.famsf.org:8080. . Retrieved 2010-03-16.

- [23] "ImageBase" (<http://search3.famsf.org:8080/view.shtml?keywords=three+graces&artist=&country=&period=&sort=&start=1&position=10&record=4823>). Search3.famsf.org:8080. . Retrieved 2010-03-16.
- [24] "ImageBase" (<http://search3.famsf.org:8080/view.shtml?keywords=three+graces&artist=&country=&period=&sort=&start=1&position=9&record=4838>). Search3.famsf.org:8080. . Retrieved 2010-03-16.
- [25] "ImageBase" (<http://search3.famsf.org:8080/view.shtml?keywords=three+graces&artist=&country=&period=&sort=&start=1&position=8&record=44917>). Search3.famsf.org:8080. . Retrieved 2010-03-16.
- [26] "ImageBase" (<http://search3.famsf.org:8080/view.shtml?keywords=three+graces&artist=&country=&period=&sort=&start=11&position=14&record=132240>). Search3.famsf.org:8080. 1945-02-19. . Retrieved 2010-03-16.
- [27] ""Three Graces"" (http://www.npg.si.edu/exhibit/recognize/images/02-07_full.jpg). . Retrieved 2010-03-16.
- [28] *Three Graces* at Chenonceau

References

- Grimal, Pierre, *The Dictionary of Classical Mythology* (http://books.google.com/books?id=iOx6de8LUNAC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false), Wiley-Blackwell, 1996, ISBN 978-0-631-20102-1. "Charites" p. 99 (http://books.google.com/books?id=iOx6de8LUNAC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q=Charites&f=false)
- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Charis" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=C:entry+group=19:entry=charis-bio-1>)
- Nick Fisher, "Kharis, Kharites, festivals, and social peace in the classical Greek city," in Ralph M. Rosen and Ineke Sluiter (Eds), *Valuing Others in Classical Antiquity* (Leiden, Brill, 2010) (Mnemosyne Supplements, 323),

External links

- The Theoi Project, "THE KHARITES" (<http://www.theoi.com/Ouranios/Kharites.html>)
- The charites = Judgement of Paris (http://www.historia-del-arte-erotico.com/tres_gracias/home.htm) art article (Spanish)

Oneiroi

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Other deities	
Personified concepts	
<ul style="list-style-type: none"> • Apate • Atë • Bia • Charites • Eris • Eros • Harmonia • Horae • Hypnos 	<ul style="list-style-type: none"> • Kratos • Metis • Mnemosyne • Moirai • Morpheus • Nemesis • Nike • Thanatos • Themis • Zelos

In Greek mythology, the **Oneiroi** (ὄνειροι, Dreams) were, according to Hesiod, sons of Nyx (Night), and were brothers of Hypnos (Sleep), Thanatos (Death), Geras (Old Age) and other beings, all produced via parthenogenesis.^[1] Cicero follows this tradition, but describes the sons of Nyx as fathered by Erebus (Darkness).^[2]

Euripides calls them instead sons of Gaia (Earth) and pictures them as black-winged daemons.

The Latin poet Ovid presents them not as brothers of Hypnos, but as some of his thousand sons. He mentions three by name: Morpheus (who excels in presenting human images), Icelos or Phobetor (who presents images of beasts, birds and serpents), and Phantasos (who presents images of earth, rock, water and wood).^[3]

In Homer's *Iliad*, an Oneiros is pictured as summoned by Zeus, receiving from him spoken instructions, and then going to the camp of the Achaeans and entering the tent of Agamemnon to urge him to warfare.^[4]

The *Odyssey* speaks of the land of dreams as past the streams of Oceanus, close to where the spirits of the dead are led (Hades).^[5] Statius pictures the Dreams as attending on slumbering Hypnos (Somnus in Latin) in a cave in that region.^[6]

In another passage of the *Odyssey*, dreams (not personified) are spoken of, by a double play on words, as coming through a gate of horn if true (a play on the Greek words for "horn" and "fulfil") or a gate of ivory if false (a play on the Greek words for "ivory" and "deceive"). For this image and its echoes in later literature, see Gates of horn and ivory.

References

- [1] [[Theogony (<http://el.wikisource.org/wiki/ἩσίοδοςἩσίοδοςἩσίοδος>)], 211–225]
- [2] De natura deorum, 3,17
- [3] Metamorphoses, XI, 633-649 (<http://www.thelatinlibrary.com/ovid/ovid.met11.shtml>)
- [4] *Iliad*, II, 1-35 (<http://el.wikisource.org/wiki/ἸλιάςἸλιάςἸλιάς>)
- [5] *Odyssey*, XXIV, 11-14 (<http://old.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.01.0135:book=24:card=1>)
- [6] Thebaid, X, 84-117 (<http://www.thelatinlibrary.com/statius/theb10.shtml>)

Sources

- Smith, William. *Dictionary of Greek and Roman Biography and Mythology*.

Adrasteia

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Other deities	
Personified concepts	
<ul style="list-style-type: none">• Apate• Atë• Bia• Charites• Eris• Eros• Harmonia• Horae• Hypnos	<ul style="list-style-type: none">• Kratos• Metis• Mnemosyne• Moirai• Morpheus• Nemesis• Nike• Thanatos• Themis• Zelos

In Greek mythology, **Adrasteia** (Greek: Ἀδράστεια (Ionic Greek: Ἀδρήστεια), "inescapable"; also spelled **Adrastia**, **Adrastea**, **Adrestea**, **Adastreia**) was a nymph who was charged by Rhea with nurturing the infant Zeus, in secret in the Dictaeon cave, to protect him from his father Cronus (Krónos).^[1]

Zeus

Adrasteia and her sister Ida, the nymph of Mount Ida, who also cared for the infant Zeus, were perhaps the daughters of Melisseus. The sisters fed the infant milk from the goat Amaltheia. The Korybantes, also known as the Curetes,^[2] whom the scholiast on Callimachus calls her brothers, also watched over the child; they kept Cronus from hearing him cry by beating their swords on their shields, drowning out the sound.

On the mainland of Greece, the spring called Adrasteia was at the site of the Temple of Nemean Zeus,^[3] a late Classic temple of c 330 BC, but built on an archaic platform in a very ancient sanctuary near the cave of the Nemean Lion.

Sphaira

Apollonius Rhodius relates^[4] that she gave to the infant Zeus a beautiful globe (*sphaira*) to play with, and on some Cretan coins Zeus is represented sitting upon a globe. The ball, which Aphrodite promises to Eros, is described as if it were the Cosmos: "its zones are golden, and two circular joins^[5] curve around each of them; the seams are concealed, as a twisting dark blue pattern plays over them. If you throw it up with your hands, it sends a flaming furrow through the sky like a star."^[6]

Rhesus

The tragedy *Rhesus*, no longer attributed to Euripides, makes Adrasteia the daughter of Zeus, rather than his nurse.^[7]

Cirrha

At Cirrha, the port that served Delphi, Pausanias noted "a temple of Apollo, Artemis and Leto, with very large images of Attic workmanship. Adrasteia has been set up by the Cirrhaeans in the same place, but she is not so large as the other images."^[8]

Epithet for other goddesses

Adrasteia was also an epithet of Nemesis, a primordial Great Goddess of the archaic period.^[9] The epithet is derived by some writers from Adrastus, who is said to have built the first sanctuary of Nemesis on the river Asopus,^[10] and by others from the Greek verb διδράσκειν (*didraskein*), according to which it would signify the goddess whom none can escape.^{[11][12]}

Adrasteia was also an epithet applied to Rhea herself, to Cybele, and to Ananke. As with Adrasteia, these four were especially associated with the dispensation of rewards and punishments.

Lucian of Samosata refers to Adrasteia/Nemesis in his *Dialogue of the sea-gods*, 9, where Poseidon remarks to a Nereid that Adrasteia is a great deal stronger than Nephele, who was unable to prevent the fall of her daughter Helle from the ram of the Golden Fleece.

References

- [1] *Bibliothèque*, 1.1.6.
- [2] Callimachus, *Hymn to Jove*, 47.
- [3] Pausanias, *Description of Greece*, ii.
- [4] Apollonius Rhodius, *Argonautica*, III.132-41.
- [5] The celestial equator and the ecliptic.
- [6] The furrow is a meteor. Translation by Richard Hunter, *Jason and the Golden Fleece*. Oxford: Clarendon Press, 1993, p 69.
- [7] *Rhesus*, 342.
- [8] Pausanias, *Description of Greece*, 10.37.8.
- [9] As *a-da-ra-te-ja* her name appears in Mycenaean Pylos (Margareta Lindgren, *The People of Pylos: Prosopographical and Methodological Studies in the Pylos Archives: part II* [Uppsala] 1973.
- [10] Strabo, xiii. p. 588.
- [11] Valeken, *ad Herod*, iii. 40.
- [12] Schmitz, Leonhard (1867), "Adrasteia (2)" (<http://www.ancientlibrary.com/smith-bio/0030.html>), in Smith, William, *Dictionary of Greek and Roman Biography and Mythology*, 1, Boston, pp. 21,

Horae



Dionysus leading the Horae (Neo-Attic Roman relief, 1st century).

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Other deities	
Personified concepts	
<ul style="list-style-type: none">• Apate• Atë• Bia• Charites• Eris• Eros• Harmonia• Horae• Hypnos	<ul style="list-style-type: none">• Kratos• Metis• Mnemosyne• Moirai• Morpheus• Nemesis• Nike• Thanatos• Themis• Zelos

In Greek mythology the **Horae** (♀ /'hɔːriː/ or /'hɔːraɪ/) or **Hours** (Greek: Ὥραι, *Hōrai*, pronounced [hōːraj], "seasons") were the goddesses of the seasons and the natural portions of time.^[1] They were originally the personifications of nature in its different seasonal aspects, but in later times they were regarded as goddessess of order in general and natural justice. "They bring and bestow ripeness, they come and go in accordance with the firm law of the periodicities of nature and of life", Karl Kerényi observed: "*Hora* means 'the correct moment'."^[2] Traditionally, they guarded the gates of Olympus, promoted the fertility of the earth, and rallied the stars and constellations.

The course of the seasons was also symbolically described as the dance of the Horae, and they were accordingly given the attributes of spring flowers, fragrance and graceful freshness. For example, in Hesiod's *Works and Days*, the fair-haired *Horai*, together with the Charites and Peitho crown Pandora—she of "all gifts"— with garlands of flowers.^[3] Similarly Aphrodite, emerging from the sea and coming ashore at Cyprus, is dressed and adorned by the

Horai,^[4] and, according to a surviving fragment of the epic *Cypria*,^[5] Aphrodite wore clothing made for her by the Charites and Horai, dyed with spring flowers, such as the *Horai* themselves wear.

The number of Horae varied according to different sources, but was most commonly three, either the trio of **Thallo**, **Auxo** and **Carpo**, who were goddesses of the order of nature; or **Eunomia**, **Diké**, and **Eirene**, who were law-and-order goddesses.

Descriptions

The earliest written mention of *horai* is in the *Iliad* where they appear as keepers of Zeus's cloud gates.^[6] "Hardly any traces of that function are found in the subsequent tradition," Karl Galinsky remarked in passing.^[7] They were daughters of Zeus and Themis, half-sisters to the Moirai.^[8]

The Horae are mentioned in two aspects in Hesiod and the Homeric Hymns. In one variant emphasizing their fruitful aspect, Thallo, Auxo, and Carpo—the goddesses of the three seasons the Greeks recognized: spring, summer and autumn—were worshipped primarily amongst rural farmers throughout Greece. In the other variant, emphasising the "right order" aspect of the Horai, Hesiod says that Zeus wedded "bright Themis" who bore Eunomia, Diké, and Eirene, who were law-and-order goddesses that maintained the stability of society. They were worshipped primarily in the cities of Athens, Argos and Olympia.

Of the first, more familiar triad, associated with Aphrodite is their origins as emblems of times of life and growth, **Thallo** (Θαλλώ, literally "the one who brings blossoms") or **Thalatte** was the goddess of spring, buds and blooms, a protector of youth. **Auxo** (Αὐξώ, "increaser" as in plant growth) or **Auxesia** was worshipped alongside Hegemone in Athens as one of their two Charites. **Carpo** (Καρπώ), **Carphe** or **Xarpo** was the one who brings food - though Robert Graves in *The Greek Myths* (1955) translates this name as "withering") was in charge of autumn, ripening, and harvesting, as well as guarding the way to Mount Olympus and letting back the clouds surrounding the mountain if one of the gods left. She was an attendant to Persephone, Aphrodite and Hera, and was also associated with Dionysus, Apollo and Pan. Thallo and Carpo appear in rites of Attica noted by Pausanias in the 2nd century AD.^[9]

Of the second triad **Dike** (Δίκη, "justice") was the goddess of moral justice. She ruled over human justice, as her mother Themis ruled over divine justice. The anthropomorphisation of Dike as an ever-young woman dwelling in the cities of men was so ancient and strong that in the 3rd century BCE Aratus in *Phaenomena* 96 asserted that she was born a mortal and that, though Zeus placed her on earth to keep mankind just, he quickly learned this was impossible and placed her next to him on Olympus, as the Greek astronomical/astrological constellation The Maiden.

Eunomia (Εὐνομία, "good order, governance according to good laws") was the goddess of law and legislation. The same or a different goddess may have been a daughter of Hermes and Aphrodite. **Eirene** or **Irene** (Εἰρήνη, "peace"; the Roman equivalent was Pax), was the personification of peace and wealth, and was depicted in art as a beautiful young woman carrying a cornucopia, scepter and a torch or rhyton.

Argive Horae

In Argos two, rather than three Horae were recognised, presumably summer and winter: Damia (possibly another name for Carpo) and Auxesia. In late euhemerist interpretations, they were seen as Cretan maidens who were worshipped as goddesses after they had been wrongfully stoned to death.

Later Horae

Hyginus (*Fabulae* 183) identifies a third set of Horae: Pherousa (goddess of substance and farm estates), Euporie or Euporia (goddess of abundance), and Orthosie (goddess of prosperity).

Nonnus in his *Dionysiaca* mentions a set of four Horae: Eiar, Theros, Cheimon and Phthinoporon, the Greek words for spring, summer, winter and autumn respectively.

The Hours

Finally, a quite separate suite of Horae personified the twelve hours (originally only ten), as tutelary goddesses of the times of day. The hours run from just before sunrise to just after sunset, thus winter hours are short, summer hours are long:

- **Auge**, first light
- Anatole or Anatolia, sunrise
- Mousika or Musica, the morning hour of music and study
- Gymnastika, Gymnastica or Gymnasia, the morning hour of gymnastics/exercise
- Nymph, the morning hour of ablutions (bathing, washing)
- Mesembria, noon
- Sponde, libations poured after lunch
- Elete, prayer, the first of the afternoon work hours
- Akte, Acte or Cypris, eating and pleasure, the second of the afternoon work hours
- Hesperis, evening
- Dysis, sunset
- Arktos, night sky, constellation

According to Hyginus, the list is only of nine: Auco, Eunomia (Order), Pherusa, Carpo (Fruit), Dike (Justice), Euporie or Euporia, Irene (Peace), Orthosie and Thallo.^[10]



Eirene with the infant Ploutos (Roman copy after the votive statue of Kephisodotos, ca. 370 BC).

Modern references

The *Horai* are mentioned by:

- Heinrich Heine
- Alfred Tennyson
- R.E.M., in the song "Moral Kiosk" from the album *Murmur*

Notes

- [1] <http://www.theoi.com/Ouranios/Horai.html>
- [2] References to the Horai in classical sources are credited in Karl Kerényi's synthesis of all the mythology, *The Gods of the Greeks* 1951, pp 101f and passim (index, "Horai")
- [3] *Works and Days* lines 74-75.
- [4] Homeric Hymn 6.5-13.
- [5] *Cypria*, fr. 4.
- [6] *Iliad* 5. 749-51.
- [7] Karl Galinsky, "Venus, Polysemy, and the Ara Pacis Augustae" *American Journal of Archaeology* **96.3** (July 1992:457-475) p. 459.
- [8] G.M.A. Hanfmann, *The Seasons Sarcophagus at Dumbarton Oaks* (Cambridge, Massachusetts) 1951; V. Machaira, in *Lexicon Iconographicum Mythologiae Classicae* **5.1** (1990), p 502f.
- [9] Pausanias, 9.35.2. Compare Hyginus, *Fabula* 183.
- [10] hyginus fabulae 183

References

- Grimal, Pierre, *The Dictionary of Classical Mythology* (http://books.google.com/books?id=iOx6de8LUNAC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false), Wiley-Blackwell, 1996, ISBN 978-0-631-20102-1. "Horae" p. 217 (http://books.google.com/books?id=iOx6de8LUNAC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q=Horae&f=false)
- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Horae" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=H:entry+group=16:entry=horae-bio-1>)

External links

- Theoi Project: Horai (<http://www.theoi.com/Ouranios/Horai.html>)
 - Theoi Project: Twelve Horae (<http://www.theoi.com/Titan/Horai.html>)
-

Bia

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Other deities	
Personified concepts	
<ul style="list-style-type: none">• Apate• Atë• Bia• Charites• Eris• Eros• Harmonia• Horae• Hypnos	<ul style="list-style-type: none">• Kratos• Metis• Mnemosyne• Moirai• Morpheus• Nemesis• Nike• Thanatos• Themis• Zelos


In Greek mythology, **Bia** (Ancient Greek: Βία, English translation: "Force") was the personification of force, daughter of Pallas and Styx, and sister of Nike, Kratos, and Zelos.^[1]

She and her siblings were constant companions of Zeus.^[2] They achieved this honour after supporting Zeus in the war against the Titans along with their mother.^[3] Bia is one of the characters named in the Greek tragedy *Prometheus Bound*, written by Aeschylus, where Hephaestus is compelled by the gods to bind Prometheus after he was caught stealing fire and offering the gift to mortals.

References

[1] Hesiod, *Theogony* 383–5.
[2] Hesiod, *Theogony* 386–7.
[3] Hesiod, *Theogony* 389–94.

Eros

Eros	
	
The <i>Eros Farnese</i> , a Pompeiian marble thought to be a copy of the colossal Eros of Thespieae by Praxiteles ^[1]	
God of love and attraction	
Abode	Mount Olympus
Symbol	Bow, Arrows, Candles, Hearts, Cupids, Wings and Kisses
Consort	Psyche
Parents	Chaos or Aphrodite and Ares or Aphrodite and Hermes, or Iris and Zephyrus
Siblings	Gaia, Tartarus, Harmonia, Anteros, Himeros, Phobos, Adrestia and Deimos
Children	Hedone
Roman equivalent	Cupid

Eros (English pronunciation: /ˈɪərɒs/, US: /ˈɛrɒs/; Ancient Greek: Ἔρως, "Desire"), in Greek mythology, was the Greek god of love. His Roman counterpart was Cupid ("desire"). Some myths make him a primordial god, while in other myths, he is the son of Aphrodite.

The Shaftesbury Memorial in Piccadilly Circus, London, is popularly mistaken for Eros.^[2] In fact it represents Anteros.

Evolution of the cult and depiction of Eros

Eros appears in ancient Greek sources under several different guises. In the earliest sources (the cosmogonies, the earliest philosophers, and the mysteries), he is one of the primordial gods involved in the coming into being of the cosmos. But in later sources, Eros is represented as the son of Aphrodite whose mischievous interventions in the affairs of gods and mortals cause bonds of love to form, often illicitly. Ultimately, in the later satirical poets, he is represented as a blindfolded child, the precursor to the chubby Renaissance Cupid – whereas in early Greek poetry and art, Eros was depicted as an adult male who embodies sexual power.^{[3][4]}

A cult of Eros existed in pre-classical Greece but it was much less important than that of Aphrodite. However, in late antiquity, Eros was worshiped by a fertility cult in Thespieae. In Athens, he shared a very popular cult with Aphrodite, and the fourth day of every month was sacred to him.

Primordial god

According to Hesiod (c. 700 BC), one of the most ancient of all Greek sources, Eros was a primordial god, that is, he had no parents. He was the fourth god to come into existence, after Chaos, Gaia (the Earth), and Tartarus (the Abyss or the Underworld).^[5]

Homer, curiously, does not mention Eros. However, Parmenides (c.400BC), one of the pre-socratic philosophers, makes Eros the first of all the gods to come into existence.^[6]

The Orphic and Eleusinian Mysteries featured Eros as a very original god, but not quite primordial, since he was the child of Night (Nyx).^[3] Aristophanes (c. 400BC), influenced by Orphism, relates the birth of Eros and then of the entire human race:

At the beginning there was only Chaos, Night (Nyx), Darkness (Erebus), and the Abyss (Tartarus). Earth, the Air and Heaven had no existence. Firstly, blackwinged Night laid a germless egg in the bosom of the infinite deeps of Darkness, and from this, after the revolution of long ages, sprang the graceful Love (Eros) with his glittering golden wings, swift as the whirlwinds of the tempest. He mated in the deep Abyss with dark Chaos, winged like himself, and thus hatched forth our race, which was the first to see the light.^[7]

Son of Aphrodite

[Hera addresses Athena:] "We must have a word with Aphrodite. Let us go together and ask her to persuade her boy [Eros], if that is possible, to loose an arrow at Aeetes' daughter, Medea of the many spells, and make her fall in love with Jason . . ." (Apollonius of Rhodes, *Argonautica* 3. 25 ff – a Greek epic of the 3rd century B.C.)



Eros depicted as an adult male, Attic red-figure bobbin (ca. 470–450 BC).

"He [Eros] smites maids' breasts with unknown heat, and bids the very gods leave heaven and dwell on earth in borrowed forms." (Seneca, *Phaedra* 290 ff)

"Once, when Venus's son [Cupid, aka Eros] was kissing her, his quiver dangling down, a jutting arrow, unbeknown, had grazed her breast. She pushed the boy away. In fact the wound was deeper than it seemed, though unperceived at first. [And she became] enraptured by the beauty of a man [Adonis]." (Ovid, *Metamorphoses* 10. 525 ff)

"Eros drove Dionysos mad for the girl [Aura] with the delicious wound of his arrow, then curving his wings flew lightly to Olympus. And the god roamed over the hills scourged with a greater fire." (Nonnus, *Dionysiaca* 48. 470 ff – a Greek epic of the 5th century AD)

Eros and Psyche

The story of Eros and Psyche has a longstanding tradition as a folktale of the ancient Greco-Roman world long before it was committed to literature in Apuleius' Latin novel, *The Golden Ass*. The novel itself is written in a picaresque Roman style, yet Psyche retains her Greek name. Eros and Aphrodite are called by their Latin names (Cupid and Venus), and Cupid is depicted as a young adult, rather than a child.^[8]

The story tells of the struggle for love and trust between Eros and Psyche. Aphrodite was jealous of the beauty of mortal princess Psyche, as men were leaving her altars barren to worship a mere human woman instead, and so she commanded her son Eros, the god of love, to cause Psyche to fall in love with the ugliest creature on earth. But instead, Eros falls in love with Psyche himself and spirits her away to his home. Their fragile peace is ruined by a visit from Psyche's jealous sisters, who cause Psyche to betray the trust of her husband. Wounded, Eros leaves his wife, and Psyche wanders the Earth, looking for her lost love. Eventually she approaches Aphrodite and asks for her help. Aphrodite imposes a series of difficult tasks on Psyche, which she is able to achieve by means of supernatural assistance.

After successfully completing these tasks, Aphrodite relents and Psyche becomes immortal to live alongside her husband Eros. Together they had a daughter, Voluptas or Hedone (meaning physical pleasure, bliss).

In Greek mythology, Psyche was the deification of the human soul. She was portrayed in ancient mosaics as a goddess with butterfly wings (because psyche was also the Ancient Greek word for 'butterfly'). The Greek word psyche literally means "soul, spirit, breath, life or animating force".



Psyche Revived by the Kiss of Love
(1793) by Antonio Canova

References

- [1] A. Corso, *Concerning the catalogue of Praxiteles' exhibition held in the Louvre*. Conference paper presented at ИНДООЕВРОПЕЙСКОЕ ЯЗЫКОЗНАНИЕ И КЛАССИЧЕСКАЯ ФИЛОЛОГИЯ – 11 June 2007; p. 159
- [2] Lloyd & Mitchinson (2006) *The book of general ignorance* "Because of the bow and the nudity... everybody assumed it was Eros, the Greek god of love"
- [3] See the article Eros (<http://www.theoi.com/Protogenos/Eros.html>) at the Theoi Project.
- [4] "Eros", in S. Hornblower and A. Spawforth, eds., *The Oxford Classical Dictionary*.
- [5] Hesiod, *Theogony* 116–120.
- [6] "First of all the gods she devised Erōs." (Parmenides, fragment 13.) (The identity of the "she" is unclear, as Parmenides' work has survived only in fragments.
- [7] Aristophanes, *Birds* (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0026:card=685>), lines 690–699. (Translation by Eugene O'Neill, Jr., Perseus Digital Library; translation modified.)
- [8] Apuleius, *The Golden Ass* (Penguin Classics).

Further reading

- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Eros" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=E:entry+group=6:entry=eros-bio-1>)

External links


- Eros: Greek Protogenos god of Procreation (<http://theoi.com/Protogenos/Eros.html>)
- Eros: Greek god of Love (<http://theoi.com/Ouranios/Eros.html>)
- Eros at Hellenistai Wiki (<http://wiki.hellenistai.com/index.php?title=Eros>)
- Warburg Institute Iconographic Database (ca 2,400 images of Eros) (http://warburg.sas.ac.uk/vpc/VPC_search/subcats.php?cat_1=5&cat_2=167)

Apate

Apate may refer to:

- Apate (genus), a genus of beetles
- Apate (deity), the ancient Greek personification of deceit

Eris

Eris	
	
Eris on an Attic plate, ca. 575–525 BC	
Goddess of strife and discord	
Symbol	Golden Apple of Discord
Parents	Nyx (alone), or Zeus and Hera
Siblings	Ares, Hephaestus, Hebe or Thanatos, Hypnos, Keres
Children	Dysnomia
Roman equivalent	Discordia

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Other deities	
Personified concepts	
<ul style="list-style-type: none"> • Apate • Atë • Bia • Charites • Eris • Eros • Harmonia • Horae • Hypnos 	<ul style="list-style-type: none"> • Kratos • Metis • Mnemosyne • Moirai • Morpheus • Nemesis • Nike • Thanatos • Themis • Zelos

Eris (Ancient Greek: Ἔρις, "Strife") is the Greek goddess of chaos, strife and discord, her name being translated into Latin as **Discordia**. Her Greek opposite is Harmonia, whose Latin counterpart is Concordia. Homer equated her with the war-goddess Enyo, whose Roman counterpart is Bellona. The dwarf planet Eris is named after the goddess, as is the religion Discordianism.

Characteristics in Greek mythology

In Hesiod's *Works and Days* 11–24, two different goddesses named Eris are distinguished:

So, after all, there was not one kind of Strife alone, but all over the earth there are two. As for the one, a man would praise her when he came to understand her; but the other is blameworthy: and they are wholly different in nature.

For one fosters evil war and battle, being cruel: her no man loves; but perforce, through the will of the deathless gods, men pay harsh Strife her honour due.

But the other is the elder daughter of dark Night (Nyx), and the son of Cronus who sits above and dwells in the aether, set her in the roots of the earth: and she is far kinder to men. She stirs up even the shiftless to toil; for a man grows eager to work when he considers his neighbour, a rich man who hastens to plough and plant and put his house in good order; and neighbour vies with his neighbour as he hurries after wealth. But Strife is unwholesome for men. And potter is angry with potter, and craftsman with craftsman, and beggar is jealous of beggar, and minstrel of minstrel.

In Hesiod's *Theogony*, (226–232) Strife, the daughter of Night is less kindly spoken of as she brings forth other personifications as her children:

But abhorred *Eris* ('Strife') bare painful *Ponos* ('Toil/Labor'), *Lethe* ('Forgetfulness') and *Limos* ('Famine') and tearful *Algos* ('Pains/Sorrows'), *Hysminai* ('Fightings/Combats') also, *Makhai* ('Battles'), *Phonoi* ('Murders/Slaughters'), *Androctasiai* ('Manslaughters'), *Neikea* ('Quarrels'), *Pseudologoi* ('Lies/Falsehoods'), *Amphilogiai* ('Disputes'), *Dysnomia* ('Lawlessness') and *Ate* ('Ruin/Folly'), all of one nature, and *Horkos* ('Oath') who most troubles men upon earth when anyone wilfully swears a false oath.

The other Strife is presumably she who appears in Homer's *Iliad* Book IV; equated with Enyo as sister of Ares and so presumably daughter of Zeus and Hera:

Strife whose wrath is relentless, she is the sister and companion of murderous Ares, she who is only a little thing at the first, but thereafter grows until she strides on the earth with her head striking heaven. She then hurled down bitterness equally between both sides as she walked through the onslaught making men's pain heavier. She also has a son whom she named Strife.

Enyo is mentioned in Book 5, and Zeus sends Strife to rouse the Achaeans in Book 11, of the same work.



Golden apple of discord by Jakob Jordaens, 1633



Das Urteil des Paris by Anton Raphael Mengs, c. 1757

The most famous tale of Eris recounts her initiating the Trojan War by causing the Judgement of Paris. The goddesses Hera, Athena and Aphrodite had been invited along with the rest of Olympus to the forced wedding of Peleus and Thetis, who would become the parents of Achilles, but Eris had been snubbed because of her troublemaking inclinations.

She therefore (as mentioned at the *Kypria* according to Proclus as part of a plan hatched by Zeus and Themis) tossed into the party the Apple of Discord, a golden apple inscribed *Kallisti* – "For the most beautiful one", or "To the Fairest One" – provoking the goddesses to begin quarreling about the appropriate recipient. The hapless Paris, Prince of Troy, was appointed to select the fairest by Zeus. The goddesses stripped naked to try to win Paris' decision, and also attempted to bribe him. Hera offered political power; Athena promised skill in battle; and Aphrodite tempted him with the most beautiful woman in the world: Helen, wife of Menelaus of Sparta. While Greek culture placed a greater emphasis on prowess and power, Paris chose to award the apple to Aphrodite, thereby dooming his city, which was destroyed in the war that ensued.

In Nonnus' *Dionysiaca*, 2.356, when Typhon prepares to battle with Zeus:

Eris ('Strife') was Typhon's escort in the *melée*, Nike ('Victory') led Zeus to battle.

Another story of Eris includes Hera, and the love of Polytekhnos and Aedon. They claimed to love each other more than Hera and Zeus were in love. This angered Hera, so she sent Eris to rack discord upon them. Polytekhnos was finishing off a chariot board, and Aedon a web she had been weaving. Eris said to them, "Whosoever finishes thine task last shall have to present the other with a female servant!" Aedon won. But Polytekhnos was not happy by his defeat, so he came to Khelidon, Aedon's sister, and raped her. He then disguised her as a slave, presenting her to Aedon. When Aedon discovered this was indeed her sister, she chopped up Polytekhnos' son and fed him to Polytekhnos. The gods were not pleased, so they turned them all into birds.

Cultural influences

Discordianism

Eris has been adopted as the matron deity of the modern Discordian religion, which was begun in the late 1950s by Gregory Hill and Kerry Wendell Thornley under the pen names of "Malaclypse the Younger" and "Omar Khayyam Ravenhurst". The Discordian version of Eris is considerably lighter in comparison to the rather malevolent Graeco-Roman original. A quote from the *Principia Discordia*, the first holy book of Discordianism, attempts to clear this up:

One day Mal-2 consulted his Pineal Gland and asked Eris if She really created all of those terrible things. She told him that She had always liked the Old Greeks, but that they cannot be trusted with historic matters. "They were," She added, "victims of indigestion, you know."

—^[1]

The story of Eris being snubbed and indirectly starting the Trojan War is recorded in the *Principia*, and is referred to as the Original Snub. The *Principia Discordia* states that her parents may be as described in Greek legend, or that she may be the daughter of Void. She is the Goddess of Disorder and Being, whereas her sister Aneris (called the equivalent of Harmonia by the Mythics of Harmonia) is the goddess of Order and Non-Being. Their brother is Spirituality.^[2]

The concept of Eris as developed by the *Principia Discordia* is used and expanded upon in the science fiction work *The Illuminatus! Trilogy* by Robert Shea and Robert Anton Wilson (in which characters from *Principia Discordia* appear). In this work, Eris is a major character.^[3]

Sleeping Beauty

The classic fairy tale *Sleeping Beauty* is partly inspired by Eris's role in the wedding of Peleus and Thetis. Like Eris, a malevolent fairy curses a princess after failing to be invited to the princess' christening.^{[4][5]}

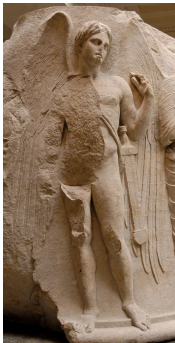
References

- [1] "The Principia Discordia" (<http://www.ology.org/principia/>). Ology.org. 1997-04-21. . Retrieved 2012-06-14.
- [2] "Page 57" (<http://www.principiadiscordia.com/book/64.php>). Principia Discordia. . Retrieved 2012-06-14.
- [3] "Robert Anton Wilson: Searching For Cosmic Intelligence" by Jeffrey Elliot (<http://www.rawilsonfans.com/articles/Starship.htm>) Interview discussing novel (URL accessed 21 February 2006)
- [4] H. J. Rose (2006). *A Handbook of Greek Mythology, Including Its Extension to Rome* (<http://books.google.com/books?id=N8bebcIlw-kC>). Kessinger Publishing. ISBN 978-1-4286-4307-9. . Retrieved 2007-11-06.
- [5] Maria Tatar (Ed.) (2002). *The Annotated Classic Fairy Tales* (http://books.google.com/books?id=ehzvhl5_W8C). W. W. Norton & Company. ISBN 978-0-393-05163-6. . Retrieved 2007-11-06.

External links

- Goddess Eris at Theoi.com, ancient texts and art (<http://www.theoi.com/Daimon/Eris.html>)
- Hesiod's Works And Days (<http://www.sacred-texts.com/cla/hesiod/works.htm>)
- Hesiod's Theogony (<http://www.sacred-texts.com/cla/hesiod/theogony.htm>)
- Homer's Iliad (<http://www.sacred-texts.com/cla/homer/ili/index.htm>)
- Homer's Iliad at Gutenberg (<http://www.gutenberg.org/browse/authors/h#a705>) (there are many different translations at Gutenberg)

Thanatos

Thanatos	
	
Thanatos as a winged and sword-girt youth. Sculptured marble column drum from the Temple of Artemis at Ephesos, c. 325–300 BC.	
Personification of Death	
Abode	Underworld
Symbol	Theta, Poppy, Butterfly, Sword, Inverted Torch
Parents	Nyx, Erebus
Siblings	Hypnos, Nemesis, Eris, Keres, Oneiroi, and many others
Roman equivalent	Mors

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Other deities	
Personified concepts	
<ul style="list-style-type: none">• Apate• Atë• Bia• Charites• Eris• Eros• Harmonia• Horae• Hypnos	<ul style="list-style-type: none">• Kratos• Metis• Mnemosyne• Moirai• Morpheus• Nemesis• Nike• Thanatos• Themis• Zelos

In Greek mythology, **Thanatos** (Greek: Θάνατος (*Thánatos*), "Death,"^[1] from θνήσκω - *thnēskō*, "to die, be dying"^[2]) was the daemon personification of death. He was a minor figure in Greek mythology, often referred to but rarely appearing in person.

His name is transliterated in Latin as *Thanatus*, but his equivalent in Roman mythology is *Mors* or *Letus/Letum*, and he is sometimes identified erroneously with Orcus (Orcus himself had a Greek equivalent in the form of Horkos, God of the Oath).

In myth and poetry

The Greek poet Hesiod established in his *Theogony* that Thánatos is a son of Nyx (Night) and Erebos (Darkness) and twin of Hypnos (Sleep).

"And there the children of dark Night have their dwellings, Sleep and Death, awful gods. The glowing Sun never looks upon them with his beams, neither as he goes up into heaven, nor as he comes down from heaven. And the former of them roams peacefully over the earth and the sea's broad back and is kindly to men; but the other has a heart of iron, and his spirit within him is pitiless as bronze: whomsoever of men he has once seized he holds fast: and he is hateful even to the deathless gods." [3]

Homer also confirmed Hypnos and Thanatos as twin brothers in his epic poem, the *Iliad*, where they were charged by Zeus via Apollo with the swift delivery of the slain hero Sarpedon to his homeland of Lycia.

"Then (Apollon) gave him [Sarpedon] into the charge of swift messengers to carry him, of Hypnos and Thanatos, who are twin brothers, and these two presently laid him down within the rich countryside of broad Lycia." [4]

Counted among Thanatos' siblings were other negative personifications such as Geras (Old Age), Oizys (Suffering), Moros (Doom), Apate (Deception), Momus (Blame), Eris (Strife), Nemesis (Retribution) and even the Acherousian/Stygian boatman Kharon. Thanatos was loosely associated with the three Moirai (for Hesiod, also daughters of Night), particularly Atropos, who was a goddess of death in her own right. He is also occasionally specified as being exclusive to peaceful death, while the bloodthirsty Keres embodied violent death. His duties as a Guide of the Dead were sometimes superseded by Hermes Psychopompos. Conversely, Thanatos may have originated as a mere aspect of Hermes before later becoming distinct from him.

Thanatos was regarded as merciless and indiscriminate, hated by—and hateful towards—mortals and the deathless gods. But in myths which feature him, Thanatos could occasionally be outwitted, a feat that the sly King Sisyphus of Korinth twice accomplished. When it came time for Sisyphus to die, Zeus ordered Thanatos to chain Sisyphus up in Tartarus. Sisyphus cheated death by tricking Thanatos into his own shackles, thereby prohibiting the demise of any mortal while Thanatos was so enchained.

Eventually Ares, the bloodthirsty god of war, grew frustrated with the battles he incited since neither side suffered any casualties. He released Thanatos and handed his captor over to the god. Sisyphus would evade Death a second time by convincing Persephone to allow him to return to his wife stating that she never gave him a proper funeral. This time, Sisyphus was forcefully dragged back to the Underworld by Hermes when Sisyphus refused to accept his death. Sisyphus was sentenced to an eternity of frustration in Tartarus where he rolled a boulder up a hill and it would roll back down when he got close to the top.

A fragment of Alcaeus, a Greek lyric poet of the 6th century BC, refers to this episode:

"King Sisyphos, son of Aiolos, wisest of men, supposed that he was master of Thanatos; but despite his cunning he crossed eddying Akheron twice at fate's command." [5]



Hypnos and Thanatos carrying dead Sarpedon, while Hermes watches. Inscriptions in ancient Greek: HVPNOS-HERMES-ΘANATOS (here written vice versa). Attic red-figured calyx-krater, 515 BC.

Sisyphus, son of Aiolos was a more than mortal figure: for mortals Thanatos usually presents an inexorable fate, but he was only once successfully overpowered, by the mythical hero Herakles. Thanatos was consigned to take the soul of Alkestis, who had offered her life in exchange for the continued life of her husband, King Admetos of Pherai. Herakles was an honored guest in the House of Admetos at the time, and he offered to repay the king's hospitality by contending with Death itself for Alkestis' life. When Thanatos ascended from Hades to claim Alkestis, Herakles sprung upon the god and overpowered him, winning the right to have Alkestis revived. Thanatos fled, cheated of his quarry.

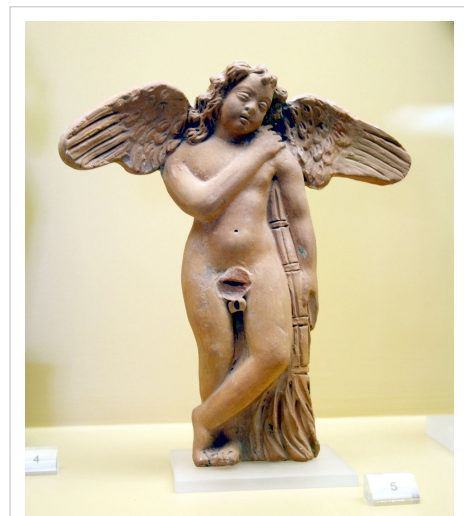
Euripides, in *Alkestis*:

"Thanatos: Much talk. Talking will win you nothing. All the same, the woman goes with me to Hades' house. I go to take her now, and dedicate her with my sword, for all whose hair is cut in consecration by this blade's edge are devoted to the gods below." [6]

In art and sculpture

An Orphic Hymn invoked Thanatos:

"To Thanatos, Fumigation from Manna.
Hear me, O Death, whose empire unconfin'd
extends to mortal tribes of ev'ry kind.
On thee, the portion of our time depends,
whose absence lengthens life, whose presence ends.
Thy sleep perpetual bursts the vivid folds
by which the soul, attracting body holds :
common to all, of ev'ry sex and age,
for nought escapes thy all-destructive rage.
Not youth itself thy clemency can gain,
vigorous and strong, by thee untimely slain.
In thee the end of nature's works is known,
in thee all judgment is absolved alone.
No suppliant arts thy dreadful rage control,
no vows revoke the purpose of thy soul.
O blessed power, regard my ardent prayer,
and human life to age abundant spare."^[7]



Winged *Eros Thanatos*, with reversed torch and crossed legs (3rd century BC, Stoa of Attalus, Athens)

In later eras, as the transition from life to death in Elysium became a more attractive option, Thanatos came to be seen as a beautiful Ephebe. He became associated more with a gentle passing than a woeful demise. Many Roman sarcophagi depict him as a winged boy, very much akin to Cupid: "Eros with crossed legs and torch reversed became the commonest of all symbols for Death", observes Arthur Bernard Cook.^[8]

Thanatos has also been portrayed as a slumbering infant in the arms of his mother Nyx, or as a youth carrying a butterfly (the ancient Greek word "ψυχή" can mean soul or butterfly, or life, amongst other things) or a wreath of poppies (poppies were associated with Hypnos and Thanatos because of their hypnagogic traits and the eventual death engendered by overexposure to them).

He is often shown carrying an inverted torch (holding it upside down in his hands), representing a life extinguished. He is usually described as winged and with a sword sheathed at his belt. In Euripides' *Alkestis* (438 BCE), he is depicted dressed in black and carrying a sword. Thanatos was rarely portrayed in art without his twin brother Hypnos.

In psychology and medicine

According to Sigmund Freud, humans have a life instinct—which he named "Eros"—and a death drive, which is commonly called (though not by Freud himself) "Thanatos". This postulated death drive allegedly compels humans to engage in risky and self-destructive acts that could lead to their own death. Behaviors such as thrill seeking and aggression are viewed as actions which stem from this Thanatos instinct.

However, some scientists argue that there is little evidence that most people have a specific drive toward self-destruction. According to them, the behaviors Freud studied can be explained by simpler, known processes, such as salience biases (e.g., a person abuses drugs because the promise of immediate pleasure is more compelling than the intellectual knowledge of harm sometime in the future) and risk calculations (e.g., a person drives recklessly or plays dangerous sports because the increases in status and reproductive success outweigh the risk of injury or death).

Thanatophobia is the fear of things associated with or reminiscent of death and mortality, such as corpses or graveyards. It is also known as necrophobia, although this term typically refers to a specific fear of dead bodies rather than a fear of death in general.

Thanatology is the academic and scientific study of death among human beings. It investigates the circumstances surrounding a person's death, the grief experienced by the deceased's loved ones, and larger social attitudes towards death such as ritual and memorialization. It is primarily an interdisciplinary study, frequently undertaken by professionals in nursing, psychology, sociology, psychiatry, social work and veterinary science. It also describes bodily changes that accompany death and the after-death period.

Thanatophoric dysplasia, so named because of its lethality at birth, is the most common lethal congenital skeletal dysplasia with an estimated prevalence of one in 6,400 to one in 16,700 births. Its name *Thanatophoros*, means "death-bearing" in Greek.

Euthanasia, "good death" in Greek, is the act or practice of ending the life of an individual who would otherwise experience severe, incurable suffering or disability. It typically involves lethal injection or the suspension of extraordinary medical treatment. Doctor Jack Kevorkian named his euthanasia device the Thanatron.



Hypnos and Thanatos: *Sleep and His Half-Brother Death*, by John William Waterhouse, 1874.

See Also

- Thanatosensitivity


References

- [1] θάνατος (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=qa/natos>), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, on Perseus
- [2] θνήσκω (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=qnh/lkw>), Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, on Perseus
- [3] Hesiod, *Theogony* 758 ff, trans. Evelyn-White, Greek epic C8th or C7th B.C.
- [4] Homer, *Iliad* 16. 681 ff, trans. Lattimore ,Greek epic C8th B.C.
- [5] Alcaeus, Fragment 38a, trans. Campbell, Vol. Greek Lyric I, .
- [6] Euripides, *Alcestis* 19 ff, trans. Vellacott, Greek tragedy ca 5th century BC.
- [7] Orphic Hymn 86 trans. Thomas Taylor, trans. *The Hymns of Orpheus*, 1792.
- [8] Cook, *Zeus: A study in ancient religion*, 1940:1045., citing Adolf Furtwängler, in Wilhelm Heinrich Roscher, *Ausführliches Lexikon der griechischen und römischen Mythologie*.

External links

- Thanatos at Theoi.com (<http://www.theoi.com/Daimon/Thanatos.html>)
 - Thanatos at the Greek Mythology link (<http://www.maicar.com/GML/Thanatos.html>)
 - Mythography : The Greek God Thanatos in Myth and Art (<http://www.loggia.com/myth/thanatos.html>)
 - Stewart, Michael. "Thanatos" *Greek Mythology: From the Iliad to the Fall of the Last Tyrant* (<http://messagenet.com/myths/bios/thanatos.html>)
 - Thanatos (<http://www.imdb.com/character/ch0229824/>) at the Internet Movie Database
-

Hypnos

Hypnos	
	
Hypnos and Thánatos, <i>Sleep and His Half-Brother Death</i> by John William Waterhouse	
God of Sleep	
Abode	Underworld
Symbol	Poppy
Consort	Pasithea
Parents	Nyx
Siblings	Thánatos, Morpheus, Phobetor and Phantasos
Children	Morpheus, Phobetor and Phantasos (according to Ovid)
Roman equivalent	Somnus

In Greek mythology, **Hypnos**^[1] (Ancient Greek: Ὕπνος, "sleep") was the personification of sleep; the Roman equivalent was known as **Somnus**.^[1] His twin was Thánatos (Θάνατος, "death"); their mother was the primordial goddess Nyx (Νύξ, "night"). His palace was a dark cave where the sun never shines. At the entrance were a number of poppies and other hypnagogic plants. His dwelling has no door or gate so that he might not be awakened by the creaking of hinges.

Hypnos' three sons or brothers represented things that occur in dreams (the Oneiroi). Morpheus, Phobetor and Phantasos appear in the dreams of kings. According to one story, Hypnos lived in a cave underneath a Greek island; through this cave flowed Lethe, the river of forgetfulness.

Endymion, sentenced by Zeus to eternal sleep, received the power to sleep with his eyes open. He was granted this by Hypnos in order to constantly watch his beloved Selene, according to the poet, Licymnius Chios

In art, Hypnos was portrayed as a naked youthful man, sometimes with a beard, and wings attached to his head. He is sometimes shown as a man asleep on a bed of feathers with black curtains about him. Morpheus is his chief minister and prevents noises from waking him. In Sparta, the image of Hypnos was always put near that of death.

The English word "hypnosis" is derived from his name, referring to the fact that when hypnotized, a person is put into a sleep-like state (hypnos "sleep" + -osis "condition").^[2] Additionally, the English word "insomnia" comes from the name of his Latin counterpart, Somnus. (in- "not" + somnus "sleep")^[3], as well as a few less-common words such as "somnolent", meaning sleepy or tending to cause sleep.^[4]

References

- [1] Theoi Project: Hypnos (<http://www.theoi.com/Daimon/Hypnos.html>).
- [2] Dictionary.com: Hypnosis (<http://dictionary.reference.com/browse/hypnosis?s=t>).
- [3] Dictionary.com: Insomnia (<http://dictionary.reference.com/browse/insomnia?s=t>).
- [4] Dictionary.com: Somnolent (<http://dictionary.reference.com/browse/somnolent?s=t>).



Hypnos and Thanatos carrying dead Sarpedon, while Hermes watches. Inscriptions in ancient Greek: HVPNOS-HERMES-ΘANATOS (here written vice versa). Attic red-figured calyx-krater, 515 BC.

Greek Sea Gods

Greek sea gods

Greek deities series	
Primordial deities	
Titans and Olympians	
Chthonic deities	
Personified concepts	
Other deities	
Aquatic deities	
• Amphitrite	• Ophion
• Ceto	• Phorcys
• Glaucus	• Pontus
• Naiades	• Poseidon
• Nereides	• Proteus
• Nereus	• Tethys
• Oceanides	• Thetis
• Oceanus	• Triton

The ancient **Greeks** had a large number of **sea deities**. The philosopher Plato once remarked^[1] that the Greek people were like frogs sitting around a pond—their many cities hugging close to the Mediterranean coastline from the Hellenic homeland to Asia Minor, Libya, Sicily and Southern Italy. It was natural, therefore, to venerate a rich variety of aquatic divinities. The range of Greek sea gods of the classical era range from primordial powers and an Olympian on the one hand, to heroized mortals, chthonic nymphs, trickster-figures, and monsters on the other.

The three types of Sea-Gods

Primordial powers

Oceanus and Tethys are the father and mother of the gods in the Iliad, while in the seventh century BC the Spartan poet Alcman made the sea-nymph Thetis a demiurge-figure. Orpheus's song in Book I of the *Argonautica* hymns the sea-nymph Eurynome as first queen of the gods, as wife of the ocean-born giant Ophion.

The pre-Socratic cosmogony of Thales, who made water the first element, may be seen as a natural outgrowth of this poetic thinking.

The primacy of aquatic gods is reminiscent of, and may have been borrowed from, ancient Near Eastern mythology - where Tiamat (salt water) and Apsu (fresh water) are the first gods of the *Enuma Elish*, and where the Spirit of God is said to have "hovered over the waters" in Genesis.

Poseidon and the Heroes

Poseidon, as god of the sea, was an important **Olympian** power; he was the chief patron of Corinth, many cities of Magna Graecia, and also of Plato's legendary Atlantis. He controls the oceans and the seas, and he also created horses. As such, he was intimately connected with the pre-historic office of king - whose chief emblem of power and primary sacrificial animal was the horse. Thus, on the Mycenaean Linear B tablets found at Pylos, the name Poseidon occurs frequently in connection with the *wanax* ("king"), whose power and wealth were increasingly maritime rather than equestrian in nature. Surprisingly, Poseidon's name is found with greater frequency than that of Zeus, and is commonly linked (often in a secondary role) with Demeter.

When the office of *wanax* disappeared during the Greek Dark Ages, the link between Poseidon and the kingship was largely, although not entirely, forgotten. In classical Athens, Poseidon was remembered as both the opponent and doublet of Erechtheus, the first king of Athens. Erechtheus was given a hero-cult at his tomb under the title *Poseidon Erechtheus*.

In another possible echo of this archaic association, the chief ritual of Atlantis, according to Plato's *Critias*, was a nocturnal horse-sacrifice offered to Poseidon by the kings of the imagined island power.

In keeping with the mythic equation between horsemanship and seamanship, the equestrian **heroes** Castor and Pollux were invoked by sailors against shipwreck. Ancient Greeks interpreted the phenomenon now called St. Elmo's Fire as the visible presence of the two demigods.

Old Men and Nymphs

Several names of sea gods conform to a single type: that of Homer's *halios geron* or **Old Man of the Sea**: Nereus, Proteus, Glaucus and Phorkys. They are minor gods and are subject to the major gods. These sea gods are not as powerful as Poseidon, the main god of the oceans and seas. Each one is a shape-shifter, a prophet, and the father of either radiantly beautiful nymphs or hideous monsters (or both, in the case of Phorkys). Nymphs and monsters blur, for Hesiod relates that Phorcys was wed to the "beautiful-cheeked" Ceto, whose name is merely the feminine of the monstrous Cetus, to whom Andromeda was due to be sacrificed. Each appearance in myth tends to emphasize a different aspect of the archetype: Proteus and Nereus as shape-shifters and tricksters, Phorcys as a father of monsters, Nereus and Glaucus for truth-telling, Nereus for the beauty of his daughters.

Each one of these Old Men is the father or grandfather of many **nymphs** and/or **monsters**, who often bear names that are either metaphorical (*Thetis*, "establishment"; *Telesto*, "success") or geographical (*Rhode* from "Rhodes"; *Nilos*, "Nile"). Each cluster of Old Man and daughters is therefore a kind of pantheon in miniature, each one a different possible configuration of the spiritual, moral and physical world writ small - and writ around the sea.

The tantalizing figure of the *halios geron* has been a favorite of scholarship. The Old Men have been seen as everything from survivals of old Aegean gods who presided over the waves before Poseidon (Kerenyi) to embodiments of archaic speculation on the relation of truth to cunning intelligence (Detienne).

Homer's *Odyssey* contains a haunting description of a cave of the Nereids on Ithaca, close by a harbor sacred to Phorcys. The Neoplatonist philosopher Porphyry read this passage as an allegory of the whole universe - and he may not have been far off the mark.

Otherworld and Craft

The sea - at once barren and prosperity-bringing, loomed large and ambivalently in the Greek mind. Aside from the ebb and flow of piracy, sea-travel was fraught with superhuman hazard and uncertainty until the Industrial Revolution. It is impossible to assess the spiritual crisis in Aegean culture's relations with the sea's dangers and the capacity of its divinities that must have been engendered by the tsunamis that accompanied the volcanic explosion and collapse of Thera, ca. 1650 – 1600 BCE. Can the sense of the sea and its deities have survived the cataclysm unchanged? It seems unlikely. The sea could therefore stand as a powerful symbol of the unknown and otherworldly.

Although many people thought about the sea and her depths, no one would enter the watery grave.

Thus Cape Tanaerum, the point at which mainland Greece juts most sharply into the Mediterranean, was at once an important sailor's landmark, a shrine of Poseidon, and the point at which Orpheus and Heracles were said to have entered Hades.

This motif is apparent in the paradoxical festivals of the shadowy sea-deity Leucothea ("white goddess"), celebrated in many cities throughout the Greek world. Identifying her with the drowned heroine Ino, worshippers would offer sacrifice while engaged in frenzied mourning. The philosopher Xenophanes once remarked that if Leucothea were a goddess, one should not lament her; if she were mortal, one should not sacrifice to her.

At the same time, man's (always partial) mastery over the dangerous sea was one of the most potent marks of human skill and achievement. This theme is exemplified in the second choral ode of Sophocles's *Antigone*:

Wonders are many, and none is more wonderful than man. This power spans the sea, even when it surges white before the gales of the south-wind, and makes a path under swells that threaten to engulf him. (lines 332-338)

Certain sea divinities are thus intimately bound up with the practice of human skill. The Telchines, for example, were a class of half-human, half-fish or dolphin aquatic daemons said to have been the first inhabitants of Rhodes. These beings were at once revered for their metalwork and reviled for their death-dealing power of the evil eye. In Aeschylus's *Prometheus Bound*, the imprisoned craftsman is aided by the daughters of Ocean; and Hephaestus had his forge on "sea-girt Lemnos".

The nexus of sea, otherworld and craft is most strikingly embodied in the Cabeiri of Samothrace, who simultaneously oversaw salvation from shipwreck, metalcraft, and mystery-rites.

Literature

In Homer's heavily maritime *Odyssey*, Poseidon rather than Zeus is the primary mover of events.

Although the sea-nymph Thetis appears only at the beginning and end of the *Iliad*, being absent for much of the middle, she is a surprisingly powerful and nearly omniscient figure when she is present. She is easily able to sway the will of Zeus, and to turn all the forges of Hephaestus to her purposes. Her prophecy of Achilles' fate bespeaks a degree of foreknowledge not available to most other gods in the epic.

Art

In classical art the fish-tailed merman with coiling tail was a popular subject, usually portrayed writhing in the wrestling grasp of Heracles. A similar wrestling scene shows Peleus and Thetis, often accompanied by a host of small animal icons representing her metamorphoses.

In Hellenistic art, the theme of the *marine thiasos* or "assembly of sea-gods" became a favorite of sculptors, allowing them to show off their skill in depicting flowing movement and aquiline grace in a way that land-based subjects did not.

In Roman times with the construction of bath houses throughout the empire, mosaic art achieved primacy in the depiction of sea gods. Foremost of these were scenes of the Triumph of Poseidon (or Neptune), riding in a chariot drawn by Hippocamps and attended by a host of sea gods and fish-tailed beasts. Large mosaic scenes also portrayed rows of sea-gods and nymphs arranged in a coiling procession of intertwined fish-tails. Other scenes show the birth of Aphrodite, often raised in a conch shell by a pair of sea centaurs, and accompanied by fishing Erotes (winged love gods). It was in this medium that most of the obscure maritime gods of Homer and Hesiod finally received standardised representation and attributes.

Notes

[1] Plato, *Phaedo* 109b).

Further reading

- Karl Kerényi, *The Gods of the Greeks*, 5: "The Old Ones of the Sea"
- Marcel Detienne, *The Masters of Truth in Archaic Greece*

External links

- Theoi Project - Sea Gods (<http://www.theoi.com/greek-mythology/sea-gods.html>)

Cetus

In ancient Greek, the word *ketos* (Ancient Greek: Κῆτος, *Kētos*, plural *cetea* Ancient Greek: κήτεα) - Latinized as **cetus** - denotes a large fish, a whale, a shark, or a sea monster.^[1] The sea monsters slain by Perseus and Heracles were each referred to as a *cetus* by ancient sources.^[2] The term cetacean originates from *cetus*. In Greek art, *cetea* were depicted as serpentine fish. The name of the mythological figure Ceto is derived from *ketos*. The name of the constellation Cetus also derives from this word.



Ancient Corinthian vase depicting Perseus, Andromeda and Ketos. Note the usage of Epsilon instead of Eta in KETOS, the employment of the letter San instead of Sigma in ΠΕΡΣΕΥΣ and KETOS.

Mythology

When Cassiopeia boasted that her daughter Andromeda was more beautiful than the Nereids, this invoked the wrath of Poseidon who sent the sea monster Cetus to attack Æthiopia. Upon consulting a wise oracle, Cepheus and Cassiopeia were told to sacrifice Andromeda to Cetus. They had Andromeda chained to a rock near the ocean so that Cetus could devour her. Perseus found Andromeda chained to the rock and learned of her plight. When Cetus emerged from the ocean to devour Andromeda, Perseus managed to slay it. In one version, Perseus drove his sword into Cetus' back. In another version, Perseus used Medusa's head to turn Cetus to stone.

In the Bible

In Jonah 2:1 (1:17 in English translation), the Hebrew text reads *dag gadol* (דג גדול), which literally means "great fish." The Septuagint translates this phrase into Greek as *mega ketos* (μέγα κῆτος). The term *ketos* alone means "huge fish," and in Greek mythology the term was closely associated with sea monsters. Jerome later translated this phrase as *piscis grandis* in his Latin Vulgate. However, he translated the Greek word *kētos* as *cetus* in Gospel of Matthew 12:40.

Ships and sailing

Cetus has often been used as a ship's name or maidenhead denoting either a ship unafraid of the sea or a ruthless pirate ship to be feared. *Cetus* (and its translations) are also viewed as misfortune or bad omen by sailors. Superstitious sailors believed in a *cetus* as the bringer of a great storm or misfortune to the ship, that is lost cargo, pirates, or being swept off course, and avoided any talk of it aboard ship.

Notes

- [1] "κητος" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0057:entry=kh=tos>) in Liddell, Henry and Robert Scott. 19406. *A Greek-English Lexicon. Revised by H.S. Jones and R. McKenzie.* Oxford: Clarendon Press.
- [2] Perseus: Apollodorus 2.4.3 (<http://www.perseus.tufts.edu/hopper/text?doc=Apollod.+2.4.3&fromdoc=Perseus:text:1999.01.0022>). Heracles: Homer *Iliad* 21.441, Apollodorus 2.5.9 (<http://www.perseus.tufts.edu/hopper/text?doc=Apollod.+2.5.9&fromdoc=Perseus:text:1999.01.0022>).

External links

- Theoi Project - Ketea (<http://www.theoi.com/Ther/Ketea.html>)

Nereus

In Greek mythology, **Nereus** (Νηρεύς) was the eldest son of Pontus (the Sea) and Gaia (the Earth), a Titan who with Doris fathered the Nereids, with whom Nereus lived in the Aegean Sea.^[1] In the *Iliad*^[2] the Old Man of the Sea is the father of Nereids, though Nereus is not directly named. He was never more manifestly the Old Man of the Sea than when he was described, like Proteus, as a shapeshifter with the power of prophecy, who would aid heroes such as Heracles^[3] who managed to catch him even as he changed shapes. Nereus and Proteus (the "first") seem to be two manifestations of the god of the sea who was supplanted by Poseidon when Zeus overthrew Cronus.



Nereus in a frieze of the Pergamon Altar (Berlin).

The earliest poet to link Nereus with the labours of Heracles was Pherekydes, according to a *scholion* on Apollonius of Rhodes.^[4]

During the course of the 5th century BC, Nereus was gradually replaced by Triton, who does not appear in Homer, in the imagery of the struggle between Heracles and the sea-god who had to be restrained in order to deliver his information that was employed by the vase-painters, independent of any literary testimony.^[5]

In a late appearance, according to a fragmentary papyrus, Alexander the Great paused at the Syrian seashore before the climacteric battle of Issus (333 BC), and resorted to prayers, "calling on Thetis, Nereus and the Nereids, nymphs of the sea, and invoking Poseidon the sea-god, for whom he ordered a four-horse chariot to be cast into the waves."^[6]

Nereus was known for his truthfulness and virtue:

But Pontos, the great sea, was father of truthful Nereus who tells no lies, eldest of his sons. They call him the Old Gentleman because he is trustworthy, and gentle, and never forgetful of what is right, but the thoughts of his mind are mild and righteous.^[7]

Greek deities series	
Primordial deities	
Titans and Olympians	
Chthonic deities	
Personified concepts	
Other deities	
Aquatic deities	
• Amphitrite	• Ophion
• Ceto	• Phorcys
• Glaucus	• Pontus
• Naiades	• Poseidon
• Nereides	• Proteus
• Nereus	• Tethys
• Oceanides	• Thetis
• Oceanus	• Triton

The Attic vase-painters showed the draped torso of Nereus issuing from a long coiling scaly fishlike tail.^[8] Bearded Nereus generally wields a staff of authority. He was also shown in scenes depicting the flight of the Nereides as Peleus wrestled their sister Thetis.

In Aelian's natural history, written in the early third century CE,^[9] Nereus was also the father of a watery consort of Aphrodite named Nerites who was transformed into "a shellfish with a spiral shell, small in size but of surpassing beauty."

Nereus was father to Thetis, one of the Nereids, who in turn was mother to the great Greek hero Achilles, and Amphitrite, who married Poseidon.

Modern usage

The largest Mediterranean underwater sea cave yet found, lying northwest of Sardinia, was named by the discoverers, the Nereo Cave, in honor of this mythological figure.

Also, the deepest-diving underwater ROV, which recently set a record for exploring the Challenger Deep of the Mariana Trench, is named after this figure.^[10]

In *The Secrets of the Immortal Nicholas Flamel*, Nereus appears as an Elder in Book 3 of the series, *The Sorceress*. In it he confronts and battles Perenelle Flamel in an effort to capture and subdue her, thereby making her his wife. He is described as being a man holding a trident from above the waist and below being an octopus. Perenelle ends up defeating him and his daughters, the Nereids, who appear as sharp toothed monsters.

In *Percy Jackson and the Titan's Curse*, Nereus appears as a homeless old man in some port in San Francisco who is described by Percy as 'Santa's evil twin'. He has that smelly ocean stench that differs him from the other homeless. He changes his shape as Percy clings on him in order to get answers. Despite of being a sea-related Ancient Greek creature, he apparently doesn't know the differences between a demigod of Poseidon and other gods.

He later appears briefly in *The Son of Neptune*, in which he recognizes Jackson in San Francisco, four years after *The Titan's Curse*.

In the T.V. series *Stargate SG-1*, a minor Goa'uld was named "Nerus". He was a scientist and inventor of technologies. He was the one who while working for Ba'al (Leader of the Goa'uld), made the stargates all dial up simultaneously during the battle with the Replicators. Nereus later tricked General Landry into aiding the Ori by claiming that they should throw all their firepower at an Ori beachhead in the Milky Way.

Notes

- [1] Hesiod, *Theogony* 233-36, is unequivocal that Nereus is *the* Old Man of the Sea (ἄλιος γέρων), whereas the *Odyssey* refers the sobriquet to Nereus (xxiv.58) to Proteus (iv.365, 387), and to Phorkys (xiii.96, 345).
- [2] *Iliad* i.358, 538, 556; xviii.141; xx.107; xxiv.562.
- [3] Or, as Proteus, Menelaus.
- [4] *On Argonautica* iv.1396f, noted by Ruth Glynn, "Herakles, Nereus and Triton: A Study of Iconography in Sixth Century Athens" *American Journal of Archaeology* **85.2** (April 1981, pp. 121-132) p 121f.
- [5] Glynn 1981:121-132.
- [6] Papyrus Oxyrrhincus *FGH* 148, 44, col. 2; quoted by Robin Lane Fox, *Alexander the Great* (1973) 1986:168 and note. Thetis was the mother of Alexander's hero Achilles.
- [7] Hesiod, *Theogony* 233
- [8] Theoi.com (<http://www.theoi.com/Gallery/P11.1.html>); Glynn 1981.
- [9] Aelian, *On Animals* 14.28 (<http://www.theoi.com/Pontios/Nerites.html>)
- [10] "The Abyss: Deepest Part of the Oceans No Longer Hidden" (<http://geology.com/press-release/deepest-part-of-the-ocean/>)

References

- Kerenyi, Karl (1951). *The Gods of the Greeks*.
- Graves, Robert. *The Greek Myths*.

External links

- - Theoi Project, Nereus (<http://www.theoi.com/Pontios/Nereus.html>) - the sea-god in classical literature and art

Thetis

The following article is about the Greek lesser sea goddess of late myths. Thetis should not be confused with Themis, the embodiment of the laws of nature, but see the sea-goddess Tethys. For other uses, see Thetis (disambiguation).

Silver-footed **Thetis** (Ancient Greek: Θέτις), *disposer* or "placer" (the one who places), is encountered in Greek mythology mostly as a sea nymph or known as the goddess of water, one of the fifty Nereids, daughters of *the ancient one of the seas with shape-shifting abilities* who survives in the historical vestiges of most later Greek myths as Proteus (whose name suggests the "first", the "primordial" or the "firstborn").

When described as a Nereid in Classical myths, Thetis was the daughter of Nereus and Doris (Hesiod, *Theogony*), and a granddaughter of Tethys with whom she sometimes shares characteristics. Often she seems to lead the Nereids as they attend to her tasks. Sometimes she also is identified with Metis.

It is likely, however, that she was one of the earliest of deities worshiped in Archaic Greece, the oral traditions and records of which are lost. Only one written record, a fragment, exists attesting to her worship and an early Alcman



Head of Thetis from an Attic red-figure pelike, c. 510–500 BC - Louvre.

hymn exists that identifies Thetis as the creator of the universe. Worship of Thetis as the goddess is documented to have persisted in some regions by historical writers such as Pausanias.

In the Trojan War cycle of myth, the wedding of Thetis and the Greek hero Peleus is one of the precipitating events in the war, leading also to the birth of their child Achilles.

Thetis as goddess

Greek deities series	
Primordial deities	
Titans and Olympians	
Chthonic deities	
Personified concepts	
Other deities	
Aquatic deities	
• Amphitrite	• Ophion
• Ceto	• Phorcys
• Glaucus	• Pontus
• Naiades	• Poseidon
• Nereides	• Proteus
• Nereus	• Tethys
• Oceanides	• Thetis
• Oceanus	• Triton

Most extant material about Thetis concerns her role as mother of Achilles, but there is some evidence that as the sea-goddess she played a more central role in the religious beliefs and practices of Archaic Greece. The pre-modern etymology of her name, from *tithemi* (τίθημι), "to set up, establish," suggests a perception among Classical Greeks of an early political role. Walter Burkert^[1] considers her name a transformed doublet of Tethys.

In *Iliad* I, Achilles recalls to his mother her role in defending, and thus legitimizing, the reign of Zeus against an incipient rebellion by three Olympians, each of whom has pre-Olympian roots:

"You alone of all the gods saved Zeus the Darkener of the Skies from an inglorious fate, when some of the other Olympians—Hera, Poseidon, and Pallas Athene—had plotted to throw him into chains... You, goddess, went and saved him from that indignity. You quickly summoned to high Olympus the monster of the hundred arms whom the gods call Briareus, but mankind Aegaeon,^[2] a giant more powerful even than his father. He squatted by the Son of Cronos with such a show of force that the blessed gods slunk off in terror, leaving Zeus free" (E.V. Rieu translation).

Thus, evidence of major changes in religious concepts may be recorded only in fragments of myths that supersede and later, obscure the originals.

Quintus of Smyrna, recalling this passage, does write that Thetis once released Zeus from chains;^[3] but there is no other reference to this rebellion among the Olympians, and some readers, such as M. M. Willcock,^[4] have understood the episode as an *ad hoc* invention of Homer's to support Achilles' request that his mother intervene with Zeus. Laura Slatkin explores the apparent contradiction, in that the immediate presentation of Thetis in the *Iliad* is as a helpless minor goddess overcome by grief and lamenting to her Nereid sisters, and links the goddess's present and past through her grief.^[5] She draws comparisons with Thetis' role in another work of the epic Cycle concerning Troy, the lost *Aethiopis*,^[6] which presents a strikingly similar relationship—that of the divine Dawn, Eos, with her slain son Memnon; she supplements the parallels with images from the repertory of archaic vase-painters, where

Eros and Thetis flank the symmetrically opposed heroes with a theme that may have been derived from traditional epic songs.^[7]

Thetis does not need to appeal to Zeus for immortality for her son, but snatches him away to the White Island *Leuke* in the Black Sea, an alternate Elysium^[8] where he has transcended death, and where an Achilles cult lingered into historic times.

Thetis and the other deities



Immortal Thetis with the mortal Peleus in the foreground, Boeotian black-figure dish, c. 500–475 BC; note the lioness and snakes associated with Thetis - Louvre.

Pseudo-Apollodorus' *Bibliothēke* asserts that Thetis was courted by both Zeus and Poseidon, but she was married off to the mortal Peleus because of their fears about the prophecy by Themis^[9] (or Prometheus, or Calchas, according to others) that her son would become greater than his father. Thus, she is revealed as a figure of cosmic capacity, quite capable of unsettling the divine order (Slatkin 1986:12).

When Hephaestus was thrown from Olympus, whether cast out by Hera for his lameness or evicted by Zeus for taking Hera's side, the Oceanid Eurynome and the Nereid Thetis caught him and cared for him on the volcanic isle of Lemnos, while he labored for them as a smith, "working there in the hollow of the cave, and the stream of Okeanos around us went on forever with its foam and its murmur" (*Iliad* 18.369).

Thetis is not successful in her role protecting and nurturing a hero (the theme of *kourotrophos*), but her role in succouring deities is emphatically repeated by Homer, in three *Iliad* episodes: as well as her rescue of Zeus (1.396ff) and Hephaestus (18.369), Diomedes recalls that when Dionysus was expelled by Lycurgus with the Olympians' aid, he took refuge in the Erythraean Sea with Thetis in a bed of seaweed (6.123ff). These accounts associate Thetis with "a divine past—uninvolved with human events—with a level of divine invulnerability extraordinary by Olympian standards. Where within the framework of the *Iliad* the ultimate recourse is to Zeus for protection, here the poem seems to point to an alternative structure of cosmic relations"^[10] and the reference relates to the religious concepts that greatly ante-dated the classical period.

Marriage to Peleus and the Trojan War

An essential subordinate motif later occurring in the nature of Thetis, as a Nereid, one that links her with the dawn Titan Eos and with Aphrodite, is her liaison with a mortal lover which occurs with the rise of the Olympian deities. Reportedly most attracted to the goddess, but fearful of losing his hold on the deities, because Zeus had received a prophecy that Thetis's son would become greater than his father, the familiar mytheme of the *Succession Prophecy*. Zeus had dethroned his father to lead the succeeding pantheon,^[11] therefore, in order to ensure a mortal father for her eventual offspring, Zeus and his brother Poseidon made arrangements for her marriage to a human, Peleus, son of Aeacus, but she refused him.

Proteus, an early sea-god, advised Peleus to find the sea nymph when she was asleep and bind her tightly to keep her from escaping by changing forms. She did shift shapes, becoming flame, water, a raging lioness, and a serpent.^[12] This ability was shared with many of the primordial deities of Archaic Greece (compare the early sea-god Proteus), but Peleus held fast. Subdued, she then *consented* to marry him. Thetis is the mother of Achilles by Peleus, who became king of the Myrmidons.

According to classical mythology, the wedding of Thetis and Peleus was celebrated on Mount Pelion, outside the cave of Chiron, and attended by the deities: there they celebrated the marriage with feasting. Apollo played the lyre and the Muses sang, Pindar claimed. At the wedding Chiron gave Peleus an ashen spear that had been polished by Athene and had a blade forged by Hephaestus. Poseidon gave him the immortal horses, Balius and Xanthus. Eris, the goddess of discord, had not been invited, however. In spite, she threw a golden apple into the midst of the goddesses that was to be awarded only "to the fairest." In most interpretations, the award was made during the Judgement of Paris and eventually occasioned the Trojan War. By others such as Robert Graves, the imagery is considered misinterpreted and it is thought that it should reflect the selection of a king to be sacrificed in a sacred ritual.



Thetis changing into a lioness as she is attacked by Peleus, Attic red-figured kylix by Douris, c. 490 BC from Vulci, Etruria - Bibliothèque Nationale de France in Paris.

In the later classical myths Thetis worked her magic on the baby Achilles by night, burning away his mortality in the hall fire and anointing the child with ambrosia during the day, Apollonius tells. When Peleus caught her searing the baby, he let out a cry.

"Thetis heard him, and catching up the child threw him screaming to the ground, and she like a breath of wind passed swiftly from the hall as a dream and leapt into the sea, exceeding angry, and thereafter returned never again."



Thetis and attendants bring armor she had prepared for him to Achilles, an Attic black-figure hydria, c. 575–550 BC - Louvre.

In a variant of the myth, Thetis tried to make Achilles invulnerable by dipping him in the waters of the Styx (the river of Hades). However, the heel by which she held him was not touched by the Styx's waters, and failed to be protected. In the story of Achilles in the Trojan War in the *Iliad*, Homer does not mention this weakness of Achilles' heel.

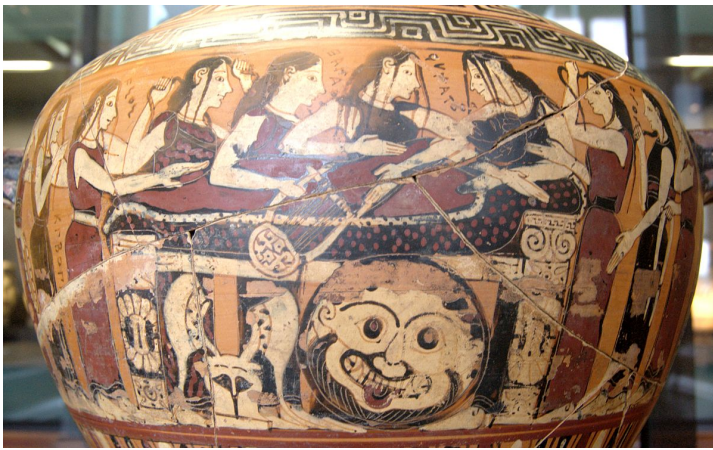
A similar myth of immortalizing a child in fire is connected to Demeter (compare the myth of Meleager). Some myths relate that because she had been interrupted by Peleus, Thetis had not made her son physically invulnerable. His heel, which she was about to burn away when her husband stopped her, had not been protected. Alternative interpretations assert that substitutes for the sacred king were sacrificed by fire (or water), putting off their ritual sacrifice for various numbers of years.

Peleus gave the boy to Chiron to raise. Prophecy said that the son of Thetis would have either a long but dull life, or a glorious but brief life. When the Trojan War broke out, Thetis was anxious and concealed Achilles, disguised as a girl, at the court of Lycomedes. When Odysseus found that one of the girls at court was not a girl, but Achilles, he dressed as a merchant and set up a table of vanity items and jewellery and called to the group.

Only Achilles picked up the golden sword that lay to one side, and Odysseus quickly revealed him to be male. Seeing that she could no longer prevent her son from realizing his destiny, Thetis then had Hephaestus make a shield and armor.

When Achilles was killed by Paris [13], Thetis came from the sea with the Nereids to mourn him, and she collected his ashes in a golden urn, raised a monument to his memory, and instituted commemorative festivals. According to alternative interpretations suggesting archaic traditions, Paris would have been the succeeding sacred king who was selected next by the three goddesses.

Thetis worship in Laconia and other places



Thetis and the Nereids mourning Achilles, Corinthian black-figure hydria, 560–550 BC; note the Gorgon shield - Louvre

A noted exception to the general observation resulting from the existing historical records, that Thetis was not venerated as a goddess by cult, was in conservative Laconia, where Pausanias was informed that there had been priestesses of Thetis in archaic times, when a cult that was centered on a wooden cult image of Thetis (a *xoanon*), which preceded the building of the oldest temple; by the intervention of a highly-placed woman, her cult had been re-founded with a temple; and in the second century AD she still was being worshipped with utmost reverence. Accseniorssenians, who had revolted, and their king Anaxander,

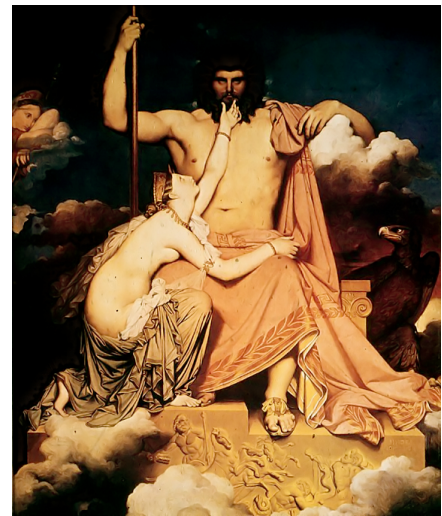
having invaded Messenia, took prisoners certain women, and among them Cleo, priestess of Thetis. The wife of Anaxander asked for this Cleo from her husband, and discovering that she had the wooden image of Thetis, she set up the woman Cleo in a temple for the goddess. This Leandris did because of a vision in a dream, but the wooden image of Thetis is guarded in secret.^[14]

In one fragmentary hymn^[15] by the seventh century Spartan poet, Alcman, Thetis appears as a demiurge, beginning her creation with *poros* (πόρος) "path, track" and *tekmor* (τέκμωρ) "marker, end-post". Third was *skotos* (σκότος) "darkness", and then the sun and moon. A close connection has been argued between Thetis and Metis, another shape-shifting sea-power later beloved by Zeus but prophesied bound to produce a son greater than his father because of her great strength.^[16]

Herodotus^[17] noted that the Persians sacrificed to "Thetis" at Cape Sepias. By the process of *interpretatio graeca*, Herodotus identifies the deity of another culture as the familiar Hellenic "Thetis" a sea-goddess who was being propitiated by the Persians.

Thetis in other works

- Homer's *Iliad* makes many references to Thetis
- Apollonius Rhodius, *Argonautica* IV, 770-879
- *Bibliotheca* 3.13.5
- In 1981, British actress Maggie Smith portrayed Thetis in the Ray Harryhausen film *Clash of the Titans* (for which she won a Saturn Award). In the film, she acts as the main antagonist to the hero Perseus for the mistreatment of her son Calibos.
- In the anime *Saint Seiya*, there is a character called Thetis who works for that show's version of Poseidon.
- In the anime *Sailor Moon*, there is a Youma from the Dark Kingdom called Thetis (dubbed Titus in the DiC Entertainment dub) who is one of Queen Beryl's top Youma.
- In 2004, veteran actress Julie Christie portrayed Thetis in a short scene in the film *Troy* in which her son Achilles (portrayed by Brad Pitt) was featured heavily.



Jupiter and Thetis, Ingres: "She sank to the ground beside him, put her left arm round his knees, raised her right hand to touch his chin, and so made her petition to the Royal Son of Cronos" (*Iliad*, I.

Notes

- [1] Burkert, *The Orientalizing Revolution: Near Eastern Influence on Greek Culture in the Early Archaic Age*, 1993, pp 92-93.
- [2] The "goatish one"
- [3] The chains are a metaphor for impotence among the "deathless gods": Mircea Eliade, *Images and Symbols* (tr. 1969), chapter3 "The 'God who Binds' and the symbolism of knots" pp92-124.
- [4] M. M. Willcock, "Ad Hoc Invention in the *Iliad*," *Harvard Studies in Classical Philology* **81** (1977), pp. 41-53.
- [5] Slatkin, "The Wrath of Thetis" *Transactions of the American Philological Association* (1974)**116** (1986), pp 1-24.
- [6] The summary by Proclus survives.
- [7] "When Achilles fights with Memnon, the two divine mothers, Thetis and Eos, rush to the scene—this was probably the subject of a pre-Iliad epic song, and it also appears on one of the earliest mythological vase paintings." (Walter Burkert, *Greek Religion* 1985, p 121.
- [8] Erwin Rohde calls the isle of Leuke a *sonderelysion* in *Psyche: Seelen Unsterblichkeitsglaube der Griechen* (1898) 3:371, noted by Slatkin 1986:4note.
- [9] Pindar, Eighth Isthmian Ode.
- [10] Slatkin 1986:10.
- [11] Zeus himself would lead the list of other sons "fated" to be greater than their fathers.
- [12] Ovid:Metamorphoses xi, 221ff.; Sophocles: Troilus, quoted by scholiast on Pindar's Nemean Odes iii. 35; Apollodorus: iii, 13.5; Pindar: Nemean Odes iv .62; Pausanias: v.18.1
- [13] <http://experts.about.com/e/t/th/Thetis.htm>
- [14] Pausanias, *Description of Greece* 3.14.4-5
- [15] The papyrus fragment was found at Oxyrhynchus.
- [16] M. Detienne and J.-P. Vernant, *Les Ruses de l'intelligence: la m tis des Grecs* (Paris, 1974) pp 127-64, noted in Slatkin 1986:14note.
- [17] Herodotus *Histories* 6.1.191.

External links

- Thetis (<http://www.theoi.com/Pontios/NereisThetis.html>): very full classical references
- Slatkin: The Power of Thetis (<http://www.escholarship.org/editions/view?docId=ft0z09n7fd&chunk.id=d0e367&toc.depth=1&toc.id=&brand=ucpress>): a seminal work freely available in the University of California Press, eScholarship collection (<http://www.escholarship.org/editions/>).

Chisholm, Hugh, ed. (1911). "Thetis". *Encyclopædia Britannica* (11th ed.). Cambridge University Press.

Amphitrite

Greek deities series	
Primordial deities	
Titans and Olympians	
Chthonic deities	
Personified concepts	
Other deities	
Aquatic deities	
• Amphitrite	• Ophion
• Ceto	• Phorcys
• Glaucus	• Pontus
• Naiades	• Poseidon
• Nereides	• Proteus
• Nereus	• Tethys
• Oceanides	• Thetis
• Oceanus	• Triton

In ancient Greek mythology, **Amphitrite** (Ἀμφιτρίτη) was a sea-goddess and wife of Poseidon.^[1] Under the influence of the Olympian pantheon, she became merely the consort of Poseidon, and was further diminished by poets to a symbolic representation of the sea. In Roman mythology, the consort of Neptune, a comparatively minor figure, was Salacia, the goddess of saltwater.^[2]

Mythography

Amphitrite was a daughter of Nereus and Doris (and thus a Nereid), according to Hesiod's *Theogony*, but of Oceanus and Tethys (and thus an Oceanid), according to the *Bibliotheca*, which actually lists her among both of the Nereids^[3] and the Oceanids.^[4] Others called her the personification of the sea itself. Amphitrite's offspring included seals^[5] and dolphins.^[6] Poseidon and Amphitrite had a son, Triton who was a merman, and a daughter, Rhode (if this Rhode was not actually fathered by Poseidon on Halia or was not the daughter of Asopus as others claim). *Bibliotheca* (3.15.4) also mentions a daughter of Poseidon and Amphitrite named Benthesisikyme.

Amphitrite is not fully personified in the Homeric epics: "out on the open sea, in Amphitrite's breakers" (*Odyssey* iii.101), "moaning Amphitrite" nourishes fishes "in numbers past all counting" (*Odyssey* xii.119). She shares her Homeric epithet *Halosydne* ("sea-nourished")^[7] with Thetis^[8] in some sense the sea-nymphs are doublets.

Representation and cult



"Triumph of Poseidon and Amphitrite", detail of a vast Roman mosaic from Circa, now in the Louvre (ca. 315–325 AD).

Though Amphitrite does not figure in Greek *cultus*, at an archaic stage she was of outstanding importance, for in the Homeric Hymn to Delian Apollo, she appears at the birthing of Apollo among "all the chiefest of the goddesses, Dione and Rhea and Ichnaea and Themis and loud-moaning Amphitrite." Theseus in the submarine halls of his father Poseidon saw the daughters of Nereus dancing with liquid feet, and "august, ox-eyed Amphitrite", who wreathed him with her wedding wreath, according to a fragment of Bacchylides. Jane Ellen Harrison recognized in the poetic treatment an authentic echo of Amphitrite's early importance: "It would have been much simpler for Poseidon to recognize his own son... the myth belongs to that early stratum of mythology when Poseidon was not yet god of the sea, or, at least, no-wise supreme there—Amphitrite and the Nereids ruled there, with their servants the Tritons. Even so late as the *Iliad* Amphitrite is not yet 'Neptuni uxor'" [Neptune's wife].^[9]

Amphitrite, "the third one who encircles [the sea]",^[10] was so entirely confined in her authority to the sea and the creatures in it that she was almost never associated with her husband, either for purposes of worship or in works of art, except when he was to be distinctly regarded as the god who controlled the sea. An exception may be the cult image of Amphitrite that Pausanias saw in the temple of Poseidon at the Isthmus of Corinth (ii.1.7).

The widely respected Pindar, in his sixth Olympian Ode, recognized Poseidon's role as "great god of the sea, husband of Amphitrite, goddess of the golden spindle." For later poets, Amphitrite became simply a metaphor for the sea: Euripides, in *Cyclops* (702) and Ovid, *Metamorphoses*, (i.14).

Eustathius said that Poseidon first saw her dancing at Naxos among the other Nereids,^[11] and carried her off.^[12] But in another version of the myth, she fled from his advances to Atlas,^[13] at the farthest ends of the sea; there the dolphin of Poseidon sought her through the islands of the sea, and finding her, spoke persuasively on behalf of Poseidon, if we may believe Hyginus^[14] and was rewarded by being placed among the stars as the constellation Delphinus.^[15]

In the arts of vase-painting and mosaic, Amphitrite was distinguishable from the other Nereids only by her queenly attributes. In works of art, both ancient ones and post-Renaissance paintings, Amphitrite is represented either enthroned beside Poseidon or driving with him in a chariot drawn by sea-horses (*hippocamps*) or other fabulous creatures of the deep, and attended by Tritons and Nereids. She is dressed in queenly robes and has nets in her hair. The pincers of a crab are sometimes shown attached to her temples.



Poseidon and Amphitrite by 16th-century Dutch artist Jacob de Gheyn II

Amphitrite's legacy



Amphitrite on 1936 Australian stamp commemorating completion of submarine telephone cable to Tasmania

- Amphitrite is the name of a genus of the worm family *Terebellidae*.
- In poetry, Amphitrite's name is often used for the sea, as a synonym of Thalassa.
- Seven ships of the Royal Navy were named HMS *Amphitrite*.
- At least one ship of the Royal Netherlands Navy was named HM *Amphitrite* (corvette, in service 1830s).
- Three ships of the United States Navy were named USS *Amphitrite*.
- An asteroid, 29 Amphitrite, is named for her.
- In 1936 Australia used an image of Amphitrite on a postage stamp as a classical allusion for the submarine communications cable across Bass Strait from Apollo Bay, Victoria to Stanley, Tasmania.
- The name of the former Greek Royal Yacht.
- Amphitrite Pool, a shallow ceremonial pool on the grounds of the United States Merchant Marine Academy at Kings Point, New York contains a statue of Amphitrite. When First Classmen are taking their Third Mate or Third Assistant Engineer License Examinations, it is considered good luck if they bounce a coin off Amphitrite into a seashell at her feet.
- Amphitrite is featured in a puzzle in the PlayStation 2 game *God of War* as Poseidon's faithful wife, in which a statue of her is pointing towards the solution to the puzzle, the exit of the room.

Fiction

Amphitrite appears as a minor character in *The Last Olympian* by Rick Riordan. She is seen in Poseidon's underwater palace.

Notes

- [1] Compare the North Syrian Atargatis.
- [2] *Sel*, "salt"; "...Salacia, the folds of her garment sagging with fish" (Apuleius, *The Golden Ass* 4.31).
- [3] Pseudo-Apollodorus, *Bibliotheca* i.2.7
- [4] *Bibliotheca* i.2.2 and i.4.6.
- [5] "...A throng of seals, the brood of lovely Halosydne." (Homer, *Odyssey* iv.404).
- [6] Aelian, *On Animals* (12.45) ascribed to Arion a line "Music-loving dolphins, sea-nurslings of the Nereis maids divine, whom Amphitrite bore."
- [7] Wilhelm Vollmer, *Wörterbuch der Mythologie*, 3rd ed. 1874 (<http://www.vollmer-mythologie.de/halosydne/>).
- [8] *Odyssey* iv.404 (Amphitrite), and *Iliad*, xx.207.
- [9] Harrison, "Notes Archaeological and Mythological on Bacchylides" *The Classical Review* 12.1 (February 1898, pp. 85–86), p. 86.
- [10] Robert Graves, *The Greek Myths* 1960.
- [11] Eustathius of Thessalonica, *Commentary on Odyssey* 3.91.1458, line 40.
- [12] *The Wedding of Neptune and Amphitrite* provided a subject to Poussin; the painting is at Philadelphia.
- [13] *ad Atlante*, in Hyginus' words.
- [14] "...qui pervagatus insulas, aliquando ad virginem pervenit, eique persuasit ut nuberet Neptuno..." Oppian's *Halieutica* I.383–92 is a parallel passage.
- [15] *Catasterismi*, 31; Hyginus, *Poetical Astronomy*, ii.17, .132.

References

- Theoi.com: Amphitrite (<http://www.theoi.com/Pontios/Amphitrite.html>): a repertory of Greek and Latin quotes, in translation.
- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Amphitri'te" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=A:entry+group=20:entry=amphitrite-bio-1>), and "Halosydne" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:alphabetic+letter=H:entry+group=1:entry=halosydne-bio-1>).

Triton

Greek deities series	
Primordial deities	
Titans and Olympians	
Chthonic deities	
Personified concepts	
Other deities	
Aquatic deities	
• Amphitrite	• Ophion
• Ceto	• Phorcys
• Glaucus	• Pontus
• Naiades	• Poseidon
• Nereides	• Proteus
• Nereus	• Tethys
• Oceanides	• Thetis
• Oceanus	• Triton

Triton (Greek: Τρίτων, gen: Τρίτωνος) is a mythological Greek god, the messenger of the big sea. He is the son of Poseidon and Amphitrite, god and goddess of the sea respectively, and is herald for his father. He is usually represented as a merman, having the upper body of a human and the tail of a fish, "sea-hued", according to Ovid^[1] "his shoulders barnacled with sea-shells".

Like his father, Poseidon, he carried a trident. However, Triton's special attribute was a twisted conch shell, on which he blew like a trumpet to calm or raise the waves. Its sound was so terrible, that when loudly blown, it put the giants to flight, who imagined it to be the roar of a dark wild beast.^[2]

According to Hesiod's *Theogony*,^[3] Triton dwelt with his parents in a golden palace in the depths of the sea; Homer places his seat in the waters off Aegae.^[4] The story of the Argonauts places his home on the coast of Libya. When the Argo was driven ashore in the Gulf of Syrtes Minor, the crew carried the vessel to the "Tritonian Lake", Lake Tritonis, whence Triton, the local deity euhemeristically rationalized by Diodorus Siculus as "then ruler over Libya",^[5] welcomed them with a guest-gift of a clod of earth and guided them through the lake's marshy outlet back to the Mediterranean.^[6] When the Argonauts were lost in the desert, he guided them to find the passage from the river back to the sea.

Triton was the father of Pallas and foster parent to the goddess Athena.^[7] Pallas was killed by Athena during a fight between the two goddesses.^[8] Triton is also sometimes cited as the father of Scylla by Lamia. Triton can sometimes be multiplied into a host of **Tritones**, *daimones* of the sea.

Tritons



Gold armband with Triton holding a putto, Greek, 200 BCE (Metropolitan Museum of Art)

Over time, Triton's class and image came to be associated with a class of mermaid-like creatures, the Tritons (Τρίτωνες), which could be male or female, and usually formed the escort of marine divinities. Tritons were a race of sea gods and goddesses born from Triton. Triton lived with his parents, Poseidon and Amphitrite, who was also known as Celaeno, in a golden palace on the bottom of the sea. According to Homer it was called Aegae. Unlike their ancestor Poseidon who is always fully anthropomorphic in ancient art (this has only changed in modern popular culture), Tritons' lower half is that of a fish, while the top half is presented in a human figure. This is debated often because their appearance is described differently throughout history. Ordinary Tritons were described in detail by the traveller Pausanias (ix. 21).^{[9][10]}

"The Tritons have the following appearance. On their heads they grow hair like that of marsh frogs not only in color, but also in the impossibility of separating one hair from another. The rest of their body is rough with fine scales just as is the shark. Under their ears they have gills and a man's nose; but the mouth is

broader and the teeth are those of a beast. Their eyes seem to me blue, and they have hands, fingers, and nails like the shells of the murex. Under the breast and belly is a tail like a dolphin's instead of feet."

They are often compared to other Merman/Mermaid like beings, such as Merrows, Selkies, and Sirens. They are also thought of as the aquatic versions of Satyrs. Another description of Tritons is that of the Centaur-Tritons, also known as Ichthyocentaurs who are depicted with two horse's feet in place of arms.

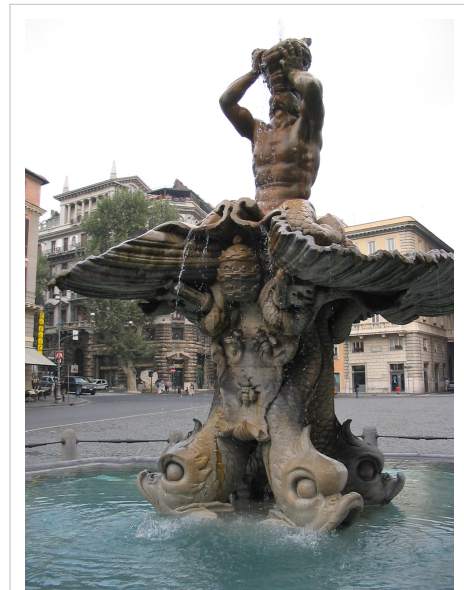
When Pausanias visited the city of Triteia in the second century CE, he was told that the name of the city was derived from an eponymous **Triteia**, a daughter of Triton, and that it claimed to have been founded by her son (with Ares), one among several mythic heroes named Melanippus ("Black Horse").^[11]

Tritons were the trumpeters of the sea, using trumpets made out of a great shell, mostly known as a conch. They would blow this shell throughout the sea to calm the waves, or stir them up, all at the command of Poseidon.

University, college, and high school mascot

There are numerous universities, colleges, and high schools that use Triton as their mascot. These include the following:

- Eckerd College, St. Petersburg, Florida
- Edmonds Community College, Lynnwood, Washington
- Iowa Central Community College, Fort Dodge, Iowa
- Notre Dame Academy, Green Bay, Wisconsin
- San Clemente High School (San Clemente, California)



The Triton Fountain, by Gianlorenzo Bernini, Rome

- University of California, San Diego, San Diego, California
- University of Guam, Mangilao, Guam
- University of Missouri–St. Louis

Many club sports teams, such as junior football leagues and numerous swimming leagues, also use the symbol of Triton.

Triton since the Renaissance

The largest moon of the planet Neptune has been given the name Triton, as Neptune is the Roman equivalent of Poseidon.

In Wordsworth's sonnet "The World Is Too Much with Us" (ca 1802, published 1807), the poet regrets the prosaic humdrum modern world, yearning for

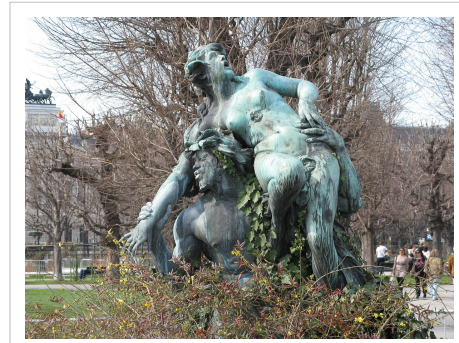
glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

In Jacob Jordaens' 'The Family of the Artist', now in the Prado, Madrid, a Triton is depicted gripping, perhaps crushing, a child with its snake-like tail, a scene watched over by an exotic parrot. The significance of this motif in the context of a painting of domestic happiness is unclear, but it may involve a transfer of functions in that the child appears to be blowing on the conch shell (referred to above) in order to frighten away those forces that threaten family peace..

A family of large sea snails, the shells of some of which have been used as trumpets since antiquity, are commonly known as "tritons", see Triton (gastropod).

The name Triton is associated in modern industry with tough hard-wearing machines such as the Ford Triton engine and Mitsubishi Triton pickup truck.

The mascot of the University of California, San Diego is the Triton.



Triton and Nympha fountain by Viktor Tilgner in the Volksgarten (Vienna)

References

- [1] Ovid, *Metamorphoses* I.332 ff.
- [2] Pseudo-Hyginus, *Poetical astronomy* ii. 23
- [3] *Theogony* 930.
- [4] *Iliad* xiii. 20.
- [5] Diodorus iv.56.6.
- [6] Apollonius Rhodius, *Argonautica*, iv. 1552ff
- [7] Pseudo-Apollodorus, *Bibliothèque* 3. 144.
- [8] *Bibliotheca*, 3.12.3
- [9] "Pausanias, "Description of Greece" 9.21.2" (<http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Paus.+9.21.1>). Perseus.tufts.edu. . Retrieved 2012-06-18.
- [10] Dictionary of Greek and Roman Biography and Mythology
- [11] Pausanias, *Description of Greece* vii.22.8.

External links

- Nereid and Triton Mosaic from Ephesus Terrace Home -2 (<http://www.panoramio.com/photo/4731425>)
 - 3D stereoview of Nereid and Triton relief from Apollon Temple in Didim (<http://www.panoramio.com/photo/4691185>)
 - TheoiProject: Triton (<http://www.theoi.com/Pontios/Triton.html>) Classical references to Triton in English translation
-

Proteus

Greek deities series	
Primordial deities	
Titans and Olympians	
Chthonic deities	
Personified concepts	
Other deities	
Aquatic deities	
• Amphitrite	• Ophion
• Ceto	• Phorcys
• Glaucus	• Pontus
• Naiades	• Poseidon
• Nereides	• Proteus
• Nereus	• Tethys
• Oceanides	• Thetis
• Oceanus	• Triton

In Greek mythology, **Proteus** (Πρωτεύς) is an early sea-god, one of several deities whom Homer calls the "Old Man of the Sea".^[1] Some who ascribe to him a specific domain call him the god of "elusive sea change," which suggests the constantly changing nature of the sea or the liquid quality of water in general. He can foretell the future, but, in a mytheme familiar to several cultures, will change his shape to avoid having to; he will answer only to someone who is capable of capturing him. From this feature of Proteus comes the adjective **protean**, with the general meaning of "versatile", "mutable", "capable of assuming many forms". "Protean" has positive connotations of flexibility, versatility and adaptability. The earliest attested form of the name is the Mycenaean Greek 𐀡𐀢𐀦𐀶 *po-ro-te-u*, written in Linear B syllabic script.^[2]

Etymology

Proteus' name suggests the "first" (from Greek "πρῶτος" - *protos*, "first"), as *protogonos* (πρωτόγονος) is the "primordial" or the "firstborn". It is unknown for sure to what this refers, but in myths where he is the son of Poseidon, it possibly refers to him being Poseidon's eldest son, older than Poseidon's other son, the sea-god Triton.

In Greek mythology



Proteus as envisioned by Andrea Alciato

According to Homer (*Odyssey* iv:412), the sandy island of Pharos situated off the coast of the Nile Delta was the home of Proteus, the oracular Old Man of the Sea and herdsman of the sea-beasts. In the *Odyssey*, Menelaus relates to Telemachus that he had been becalmed here on his journey home from the Trojan War. He learned from Proteus' daughter, Eidothea ("the very image of the Goddess"), that if he could capture her father he could force him to reveal which of the gods he had offended, and how he could propitiate them and return home. Proteus emerged from the sea to sleep among his colony of seals, but Menelaus was successful in holding him, though Proteus took the forms of a lion, a serpent, a leopard, a pig, even of water or a tree. Proteus then answered truthfully, further informing Menelaus that his brother Agamemnon had been murdered on his return home, that Ajax the Lesser had been shipwrecked and killed, and that Odysseus

was stranded on Calypso's Isle Ogygia.

According to Virgil in the fourth Georgic, at one time the bees of Aristaeus, son of Apollo, all died of a disease. Aristaeus went to his mother, Cyrene, for help; she told him that Proteus could tell him how to prevent another such disaster, but would do so only if compelled. Aristaeus had to seize Proteus and hold him, no matter what he would change into. Aristaeus did so, and Proteus eventually gave up and told him to sacrifice 12 animals to the gods, leave the corpses in the place of sacrifice, and return three days later. When Aristaeus returned after the three days he found in one of the carcasses a swarm of bees, which he took to his apiary. The bees were never again troubled by disease.

The children of Proteus, besides Eidothea, include Polygonus and Telegonus, who both challenged Heracles and were killed, one of Heracles' many successful encounters with representatives of the pre-Olympian world order.

Another Proteus occurs in Greek myth as one of the fifty sons of King Aegyptus.

Proteus of Egypt

In the *Odyssey* (iv.430ff) Menelaus wrestles with "Proteus of Egypt, the immortal old man of the sea who never lies, who sounds the deep in all its depths, Poseidon's servant" (Robert Fagles's translation). Proteus of Egypt is mentioned in an alternate version of the story of Helen of Troy in the tragedy *Helen* of Euripides (produced in 412 BC). The often unconventional playwright introduces a "real" Helen and a "phantom" Helen (who caused the Trojan War), and gives a backstory that makes the father of his character Theoclymenus, Proteus, a king in Egypt who had been wed to a Nereid Psamathe. In keeping with one of his themes in *Helen*, Euripides mentions in passing *Eido* ("image"), another unseen daughter of the king. The play's king (never seen) is only marginally related to the "Old Man of the Sea"^[3] and should not be confused with the sea god Proteus.

At Pharos—in Hellenistic times the site of the Lighthouse of Alexandria, (in modern Greek the word still has the meaning "lighthouse")—a king of Egypt named Proteus welcomed Dionysus in the young god's wanderings.

In literature and psychology

The German mystical alchemist Heinrich Khunrath wrote of the shape-changing sea-god who, because of his relationship to the sea, is both a symbol of the unconscious as well as the perfection of the art. Alluding to the *scintilla*, the spark from 'the light of nature' and symbol of the *anima mundi*, Khunrath in Gnostic vein stated of the Protean element Mercury:

our Catholick Mercury, by virtue of his universal fiery spark of the light of nature, is beyond doubt Proteus, the sea god of the ancient pagan sages, who hath the key to the sea and ...power over all things.

—Von Hyleanischen Chaos, Carl Jung, vol. 14:50

The poet John Milton, aware of the association of Proteus with the Hermetic art of alchemy, wrote in *Paradise Lost* of alchemists who sought the philosopher's stone:

In vain, though by their powerful Art they bind
Volatile Hermes, and call up unbound
In various shapes old Proteus from the Sea,
Drain'd through a Limbec to his native form.

— John Milton, *Paradise Lost*, III.603–06

In his 1658 discourse *The Garden of Cyrus*, Sir Thomas Browne, pursuing the figure of the quincunx, queried:

Why Proteus in Homer the Symbole of the first matter, before he settled himself in the midst of his
Sea-Monsters, doth place them out by fives?

Shakespeare uses the image of Proteus to establish the character of his great royal villain Richard III in the play *Henry VI, Part Three*, in which the future usurper boasts:

I can add colors to the chameleon,
Change shapes with Proteus for advantages,
And set the murderous Machiavel to school.
Can I do this, and cannot get a crown?
Tut, were it farther off, I'll pluck it down.

— Williams Shakespeare, *Henry VI, Part Three*, Act III, Scene ii

Shakespeare also names one of the main characters of his play *The Two Gentlemen of Verona* Proteus. Inconsistent with his affections, his deceptions have unraveled at the finale of the play as he is brought face-to-face with his friend Valentine and original love Julia:

O Heaven, were man
but constant, he were perfect: that one error
fills him with faults; makes him run through all sins
Inconstancy falls off, ere it begins.

In 1807, William Wordsworth finished his sonnet on the theme of a modernity deadened to Nature, which opens "The world is too much with us", with a sense of nostalgia for the lost richness of a world numinous with deities:

...I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea.
Or hear old Triton blow his wreathèd horn.^[4]

In modern times, the Swiss psychologist Carl Jung defined the mythological figure of Proteus as a personification of the unconscious, who, because of his gift of prophecy and shape-changing, has much in common with the central but elusive figure of alchemy, Mercurius.

Proteus is the name of the submarine in the original story by Otto Klement and Jay Lewis Bixby, which became the basis for the 1966 film *Fantastic Voyage* and Issac Asimov's novelization.

John Barth's novelette "Menelaiad" in *Lost in the Funhouse* is built around a battle between Proteus and Menelaus. It is told as a multiply-nested frame tale, and the narrators bleed into each other as the battle undermines their identities.

The alien character of **Prot** in the book trilogy by Gene Brewer and played by Kevin Spacey in the movie *K-PAX*, like Proteus was said to embody, was a modernized "shape shifter" and magical type of advanced mystical ET who "walked in" to humanoid bodies, and shared wisdom and insights into the human condition.

The crew of the *Jupiter 2* in the 1998 film *Lost in Space* encounter and board a derelict space station named the *Proteus*.

Notes

- [1] See also Nereus and Phorcys
- [2] Palaeolexicon (<http://www.palaeolexicon.com/>), Word study tool of ancient languages
- [3] Helen (<http://www.nottingham.ac.uk/classics/staff/LSF/Euripides/helen.html>), Euripides, Nottingham.
- [4] Wordsworth (http://www.wsu.edu:8080/~wldciv/world_civ_reader/world_civ_reader_2/wordsworth.html).

References

- Karl Kerényi, *The Gods of the Greeks*
- Robert Graves, *The Greek Myths*
- E. Prioux, «Géographie symbolique des errances de Protée : un mythe et sa relecture politique à l'époque impériale», in A. Rolet (dir.), *Protée en trompe-l'œil. Genèse et survivances d'un mythe, d'Homère à Bouchardon* (Paris, P.U.R., 2009), p. 139-164 (Interférences).
- The Mythology of All Races, Vol. 1, Greek and Roma, William Sherwood Fox, Ph.D., Princeton University ([http://books.google.com/books?id=YW0AAAAAMAAJ&pg=PA261&dq="Proteus"+"god+of"&hl=en&sa=X&ei=d8iNT4XCHuOC2AXehqGSDA&ved=0CE4Q6AEwBQ#v=onepage&q="Proteus" "god of"&f=false](http://books.google.com/books?id=YW0AAAAAMAAJ&pg=PA261&dq=))

Phorcys

Phorcys	
Primordial Being of the Sea	
Abode	Sea
Consort	Ceto
Parents	Pontus and Gaia
Siblings	Nereus, Thaumás, Ceto and Eurybia
Children	The Hesperides, The Gorgons, The Graeae, Thoosa, Scylla, Echidna and Ladon

Greek deities series	
Primordial deities	
Titans and Olympians	
Chthonic deities	
Personified concepts	
Other deities	
Aquatic deities	
• Amphitrite	• Ophion
• Ceto	• Phorcys
• Glaucus	• Pontus
• Naiades	• Poseidon
• Nereides	• Proteus
• Nereus	• Tethys
• Oceanides	• Thetis
• Oceanus	• Triton

In Greek mythology, **Phorcys** (also **Phorkys**, from Greek: Φόρκυς), is a god of the hidden dangers of the deep. He is a primordial sea god, generally cited (first in Hesiod) as the son of Pontus and Gaia. According to the Orphic hymns, Phorcys, Cronus and Rhea were the eldest offspring of Oceanus and Tethys.^[1] Classical scholar Karl Kerényi conflated Phorcys with the similar sea gods Nereus and Proteus.^[2] His wife was Ceto, and he is most notable in myth for fathering by Ceto a host of monstrous children collectively known as the Phorcydes. In extant Hellenistic-Roman mosaics, Phorcys was depicted as a fish-tailed merman with crab-claw fore-legs and red-spiked skin.

The Phorcydes

Hesiod's *Theogony* lists the children of Phorcys and Ceto as Echidna, The Gorgons (Euryale, Stheno, and the famous Medusa), The Graeae (Deino, Enyo, and Pemphredo), and Ladon, also called the Drakon Hesperios ("Hesperian Dragon", or dragon of the Hesperides). These children tend to be consistent across sources, though Ladon is sometimes cited as a child of Echidna by Typhoeus and therefore Phorcys and Ceto's grandson.

The *Bibliotheca* and Homer refer to Scylla as the daughter of Krataiis, with the *Bibliotheca* specifying that she is also Phorcys's daughter. The *Bibliotheca* also refers to Scylla as the daughter of Trienos, implying that Krataiis and Trienos are the same entity. Apollonius cites Scylla as the daughter of Phorcys and a conflated Krataiis-Hekate. Stesichorus refers to Scylla as a daughter of Phorcys and Lamia (potentially translated as "the shark" and referring to Ceto rather than to the mythological Libyan Queen).

The Scholiast on Apollonius Rhodius cites Phorcys and Ceto as the parents of The Hesperides, but this assertion is not repeated in other ancient sources.

Homer refers to Thoosa, the mother of Polyphemus, as a daughter of Phorcys.

References

- [1] Kerényi, p. 42.
- [2] Kerényi pp. 42-43.

Sources

- Kerényi, Karl 1951 (1980). *The Gods of the Greeks*.

External links

- Theoi Project - Phorcys (<http://www.theoi.com/Pontios/Phorkys.html>)
- (French) Greek Mythology at Mythologica (<http://www.mythologica.fr>)

Pontus

In Greek mythology, **Pontus** or **Pontos** (Πόντος) (English translation: "sea") was an ancient, pre-Olympian sea-god, one of the Greek primordial deities. Pontus was Gaia's son and, according to the Greek poet Hesiod, he was born without coupling.^[1] For Hesiod, Pontus seems little more than a personification of the sea, *ho pontos*, "the Road", by which Hellenes signified the Mediterranean Sea.^[2] With Gaia, he fathered Nereus (the Old Man of the Sea), Thaumás (the awe-striking "wonder" of the Sea, embodiment of the sea's dangerous aspects), Phorcys and his sister-consort Ceto, and the "Strong Goddess" Eurybia. With the sea goddess Thalassa (whose own name simply means "sea" but is derived from a pre-Greek root), he fathered the Telchines and all sea life.^{[1][3][4][5][6]}



Depiction of Pontus at the Constanța Museum of National History

In a Roman sculpture of the 2nd century AD, Pontus, rising from seaweed, grasps a rudder with his right hand and leans on the prow of a ship. He wears a mural crown, and accompanies Fortuna, whose draperies appear at the left, as twin patron deities of the Black Sea port of Tomis in Moesia.

Classical Literature

She [Gaia] bore also the fruitless deep with his raging swell,
Pontus, without sweet union of love.

— Hesiod, *Theogony* (130)^[1]

And Sea begat Nereus, the eldest of his children, who is true and lies not: and men call him the Old Man because he is trusty and gentle and does not forget the laws of righteousness, but thinks just and kindly thoughts. And yet again he got great Thaumás and proud Phorcys, being mated with Earth, and fair-cheeked Ceto and Eurybia who has a heart of flint within her.

— Hesiod, *Theogony* (231-239)^[1]

References

- [1] Evelyn-White, Hugh G. Ed. (1914). *The Homeric Hymns and Homerica with an English Translation*. London: William Heinemann Ltd.
- [2] The Black Sea was the Greeks' *ho pontos euxeinós*, the "sea that welcomes strangers"
- [3] Atsma, Aaron J.. "Theoi Project: Pontus" (<http://www.theoi.com/Protogenos/Pontos.html>). Theoi Project. . Retrieved 2 July 2011.
- [4] Rengel, Marian (2009). *Greek and Roman Mythology A to Z*. Infobase Publishing. pp. 119. ISBN 1-60413-412-7, 9781604134124.
- [5] Morford, Mark P. O. (1999). *Classical Mythology*. New York: Oxford University Press. pp. 98, 103. ISBN 0-19-514338-8, 9780195143386.
- [6] Turner, Patricia (2001). *Dictionary of Ancient Deities*. Oxford University Press. pp. 387. ISBN 0-19-514504-6, 9780195145045.

Oceanid

Greek deities series	
Primordial deities	
Titans and Olympians	
Chthonic deities	
Personified concepts	
Other deities	
Aquatic deities	
<ul style="list-style-type: none">• Poseidon• Oceanus• Ceto• Nereus• Glaucus• Thetis• Amphitrite• Tethys	<ul style="list-style-type: none">• Triton• Proteus• Phorcys• Pontus• Oceanids• Potamoi• Nereids• Naiads
Nymphs	
<ul style="list-style-type: none">• Dryads• Naiads• Meliae• Oreads• Napaeae• Nereids• Oceanids• Hamadryads	<ul style="list-style-type: none">• Limnades• Crinaeae• Hesperides• Pegaeae• Eleionomae• Pegasides• Pleiades• Potamides

In Greek mythology and, later, Roman mythology, the **Oceanids** (Ancient Greek: Ὠκεανίδες, pl. of Ὠκεανίς) were the three thousand daughters of the Titans Oceanus and Tethys. Each was the patroness of a particular spring, river, sea, lake, pond, pasture, flower or cloud.^[1] Some of them were closely associated with the Titan gods (such as Calypso, Clymene, Asia, Electra) or personified abstract concepts (Tyche, Peitho).

One of these many daughters was also said to have been the consort of the god Poseidon, typically named as Amphitrite.^[2] More often, however, she is called a Nereid.^[3]

Oceanus and Tethys also had 3,000 sons, the river-gods Potamoi (Ποταμοί, "rivers").^[4] Whereas most sources limit the term Oceanids or Oceanides to the daughters, others include both the sons and daughters under this term.^[5]

Sibelius wrote an orchestral work called Aallottaret (The Oceanides) in 1914.

References

- [1] Hesiod, *Theogony*, 346 ff
- [2] *Bibliotheca* 1.8
- [3] Hesiod *Theogony* 243; *Bibliotheca* 1.11
- [4] Hesiod *Theogony* 337
- [5] Hyginus. *Fabulae*, Preface (<http://www.theoi.com/Text/HyginusFabulae1.html>).

External links

- Theoi Project - Oceanides (<http://www.theoi.com/Nymphe/Okeanides.html>)

Nereid

In Greek mythology, the **Nereids** (♂ /ˈnɪəriɪdz/ ***NEER**-ee-idz*; Ancient Greek: Νηρηίδες, sg. Νηρηΐς) are sea nymphs (female spirits of sea waters), the fifty daughters of Nereus and Doris, sisters to Nerites. They were distinct from the mermaid-like Sirens. They often accompany Poseidon and can be friendly and helpful to sailors fighting perilous storms.



Nereid riding a sea-bull (latter 2nd century BC)

History



French Empire mantel clock (1822) depicting the nereid Galatea *velificans*

Nereids are particularly associated with the Aegean Sea, where they dwelt with their father in the depths within a silvery cave. The most notable of them are Thetis, wife of Peleus and mother of Achilles; Amphitrite, wife of Poseidon; and Galatea, love of the Cyclops Polyphemus.

In *Iliad* XVIII, when Thetis cries out in sympathy for the grief of Achilles for the slain Patroclus,

There gathered round her every goddess, every Nereid that was in the deep salt sea. Glauce was there and Thaleia and Cymodoce; Nesaea, Speio, Thoe and ox-eyed Halie; Cymothoe, Actae and Limnoreia; Melite, Iaera, Amphithoe and Agaue; Doto, Proto, Pherusa and Dynamene; Dexamene, Amphinome and Callianeira; Doris, Panope and far-sung Galatea; Nemertes, Apseudes and Callianassa. Clymene came too, with Ianeira, Ianassa, Maera, Oreithuia, Amatheia of the lovely locks, and other Nereids of the salt sea depths. The silvery cave was full of

nymphs.

—(E.V. Rieu, translator)

The Nereids are the namesake of one of the moons of the planet Neptune.

The nymph Opis is mentioned in Virgil's *Aeneid*. She is called on by the goddess Diana to avenge the death of the Amazon-like female warrior Camilla. Diana gives Opis magical weapons with which to take revenge on Camilla's killer, the Etruscan Arruns. Opis sees and laments Camilla's death and shoots Arruns in revenge as directed by Diana.^[1]

Names

Greek deities series	
Primordial deities	
Titans and Olympians	
Chthonic deities	
Personified concepts	
Other deities	
Aquatic deities	
• Poseidon	• Triton
• Oceanus	• Proteus
• Ceto	• Phorcys
• Nereus	• Pontus
• Glaucus	• Oceanids
• Thetis	• Potamoi
• Amphitrite	• Nereids
• Tethys	• Naiads
Nymphs	
• Dryads	• Limnades
• Naiads	• Crinaeae
• Meliae	• Hesperides
• Oreads	• Pegaeae
• Napaeae	• Eleionomae
• Nereids	• Pegasides
• Oceanids	• Pleiades
• Hamadryads	• Potamides

This list is correlated from four sources: the Bibliotheca, Hesiod, Homer, and Hyginus. Because of this the total number of names goes beyond fifty.^[2]

- 1. Actaea
- 2. Agave
- 3. Amathia
- 4. Amphinome
- 5. Amphithoe
- 6. Amphitrite
- 7. Apseudes
- 8. Arethusa
- 9. Asia
- 10. Autonoe

11. Beroe
 12. Callianassa
 13. Callianira
 14. Calypso
 15. Ceto
 16. Clio
 17. Clymene
 18. Cranto
 19. Creneis
 20. Cydippe
 21. Cymo
 22. Cymatolege
 23. Cymodoce
 24. Cymothoe
 25. Deiopea
 26. Dero
 27. Dexamene
 28. Dione
 29. Doris
 30. Doto
 31. Drymo
 32. Dynamene
 33. Eione
 34. Ephyra
 35. Erato
 36. Eucrante
 37. Eudore
 38. Eulimene
 39. Eumolpe
 40. Eunice
 41. Eupompe
 42. Eurydice
 43. Evagore
 44. Evarne
 45. Galene
 46. Galatea
 47. Glauce
 48. Glauconome
 49. Halie
 50. Halimede
 51. Hipponoe
 52. Hippothoe
 53. Iaera
 54. Ianassa
 55. Ianeira
 56. Ione
 57. Iphianassa
-

58. Laomedeia
59. Leiagore
60. Leucothoe
61. Ligea
62. Limnoria
63. Lycorias
64. Lysianassa
65. Maera
66. Melite
67. Menippe
68. Nausithoe
69. Neaera
70. Nemertes
71. Neomeris
72. Nesaea
73. Neso
74. Opis
75. Orithyia
76. Panopea (Panope)
77. Pasithea
78. Pherusa
79. Phyllodoce
80. Plexaure
81. Ploto
82. Polynome
83. Pontomedusa
84. Pontoporeia
85. Poulunoe
86. Pronoe
87. Proto
88. Protomedeia
89. Psamathe
90. Sao
91. Speio
92. Thaleia
93. Themisto
94. Thetis
95. Thoe
96. Xantho

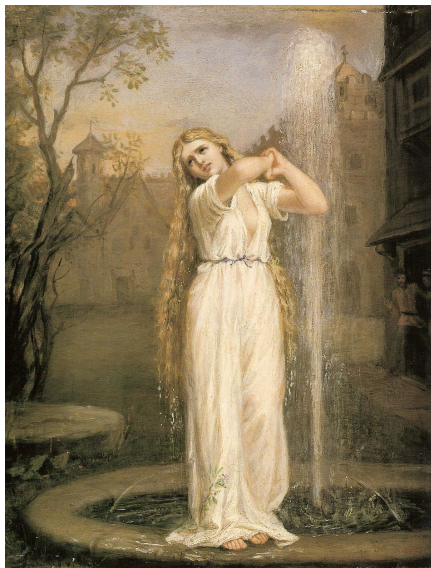
In modern Greek folklore, the term "nereid" (νεράϊδα, *neráïda*) has come to be used of all nymphs, or fairies, or mermaids, not merely nymphs of the sea.

References

- [1] *Virgil: His life and times* by Peter Levi, Duckworth, 1998
- [2] NEREIDS, Greek Mythology Link – www.maicar.com (<http://www.maicar.com/GML/NEREIDS.html>)

Greek deities series	
Primordial deities	
Titans and Olympians	
Chthonic deities	
Personified concepts	
Other deities	
Aquatic deities	
<ul style="list-style-type: none"> • Poseidon • Oceanus • Ceto • Nereus • Glaucus • Thetis • Amphitrite • Tethys 	<ul style="list-style-type: none"> • Triton • Proteus • Phorcys • Pontus • Oceanids • Potamoi • Nereids • Naiads
Nymphs	
<ul style="list-style-type: none"> • Dryads • Naiads • Meliae • Oreads • Napaeae • Nereids • Oceanids • Hamadryads 	<ul style="list-style-type: none"> • Limnades • Crinaeae • Hesperides • Pegaeae • Eleionomae • Pegasides • Pleiades • Potamides

They were often the object of archaic local cults, worshipped as essential to humans. Boys and girls at coming-of-age ceremonies dedicated their childish locks to the local naiad of the spring. In places like Lerna their waters' ritual cleansings were credited with magical medical properties. Animals were ritually drowned there. Oracles might be situated by ancient springs.



Undine, by John William Waterhouse

Naiads could be dangerous: Hylas of the *Argo's* crew was lost when he was taken by naiads fascinated by his beauty (*see illustration*). The naiads were also known to exhibit jealous tendencies. Theocritus' story of naiad jealousy was that of a shepherd, Daphnis, who was the lover of Nomia or Echenais; Daphnis had on several occasions been unfaithful to Nomia and as revenge she permanently blinded him. Salmacis forced the youth Hermaphroditus into a carnal embrace and, when he sought to get away, fused with him.

The Naiads were either daughters of Poseidon or various Oceanids, but a genealogy for such ancient, ageless creatures is easily overstated. The water nymph associated with particular springs was known all through Europe in places with no direct connection with Greece, surviving in the Celtic wells of northwest Europe that have been rededicated to Saints, and in the medieval Melusine.

Walter Burkert points out, "When in the *Iliad* [xx.4–9] Zeus calls the gods into assembly on Mount Olympus, it is not only the well-known Olympians who come along, but also all the nymphs and all the rivers; Okeanos alone remains at his station",^[1] Greek hearers recognized this impossibility as the poet's hyperbole, which proclaimed the universal power of Zeus over the ancient natural world: "the worship of these deities," Burkert confirms, "is limited only by the fact that they are inseparably identified with a specific locality."^[1]

Interpretation

Robert Graves offered a sociopolitical reading of the common myth-type in which a mythic king is credited with marrying a naiad and founding a city: it was the newly arrived Hellenes justifying their presence. The loves and rapes of Zeus, according to Graves' readings, record the supplanting of ancient local cults by Olympian ones (Graves 1955, *passim*).

So, in the back-story of the myth of Aristaeus, Hypseus, a king of the Lapiths, married Chlidanope, a naiad, who bore him Cyrene. Aristaeus had more than ordinary mortal experience with the naiads: when his bees died in Thessaly, he went to consult them. His aunt Arethusa invited him below the water's surface, where he was washed with water from a perpetual spring and given advice.

Another interpretation is from the children's literature, *Fablehaven*. In the series there is a lake in the center of the property where naiads reign. One of the characters tricks one of the naiads to come above land where she is then turned into a human and falls in love with the human who tricked her. They are married but her sister naiads say she is tainted and will not talk to her. They believe humans have such short lives that they are merely play things (...) in which they drown men for the fun of it.



Fountain of the Naiads, Piazza della Repubblica,
Rome, Italy

Types

- Crinaeae (fountains)
- Eleionomae (marshes)
- Limnades or Limnatides (lakes)
- Pegaeae (springs)
- Potameides (rivers)

Names

- Aba
 - Abarbarea
 - Aegina
 - Aegle
 - Aia
 - Alcinoe
 - Alexirhoe
 - Anchinoe
 - Anchiroe
 - Anippe
 - Annaed
 - Anthedon
 - Arethusa
 - Argyra
 - Bateia
 - Bistonis
 - Byzia (related to Byzantium)
 - Caliadne
 - Callirrhoe
 - Castalia
 - Charybdis
 - Cleocharēia
 - Corycian nymphs
 - Corycia
 - Kleodora (or Cleodora)
 - Melaina
 - Creusa
 - Daphne
 - Diogeneia
 - Diopatre
 - Drosera
 - Echenais
 - Pegasus
 - Harpina
 - Herkyna
 - Ismenis
 - Langia
 - Lara
-

- Lethe
- Lilaea
- Liriope
- Melite
- Memphis
- Metope
- Minthe
- Moria
- Nana
- Neaera
- Nicaea
- Orseis
- Periboea
- Pitane
- Polyxo
- Praxithea
- Pronoe
- Salmacis
- Sparta
- Stilbe
- Strymo
- Styx
- Telphousa
- Thronia
- Tiasa
- Zeuxippe

Notes

[1] Burkert, III, 3.3, p. 174.

References

- Bibliotheca (Pseudo-Apollodorus) 2.95, 2.11, 2.21, 2.23, 1.61, 1.81, 1.7.6
- Homer. *Odyssey* 13.355, 17.240, *Iliad* 14.440, 20.380
- Ovid. *Metamorphoses*
- Hesiod. *Theogony*
- Walter Burkert, *Greek Religion* 1985, Harvard University Press, III 3.3
- Robert Graves, *The Greek Myths* 1955


External links

- The Naiades (<http://www.theoi.com/Nymphe/Naiades.html>)
 - Naiad Nymphs (<http://www.paleothea.com/Nymphs.html#Naiads>)
-

Chthonic Gods

Chthonic

Greek deities series	
Primordial deities	
Titans and Olympian deities	
Aquatic deities	
Personified concepts	
Other deities	
Chthonic deities	
• Demeter	• Iacchus
• Erinyes	• Melinoe
• Gaia	• Persephone
• Hades	• Triptolemus
• Hecate	• Trophonius

Chthonic ( /ˈkθɒnɪk/, from Greek *χθόνιος* – *chthonios*, "in, under, or beneath the earth", from *χθών* – *chthōn* "earth";^[1] pertaining to the Earth; earthy; subterranean) designates, or pertains to, deities or spirits of the underworld, especially in relation to Greek religion. The Greek word *khthon* is one of several for "earth"; it typically refers to the interior of the soil, rather than the living surface of the land (as *Gaia* or *Ge* does) or the land as territory (as *khora* (χώρα) does). It evokes at once abundance and the grave.

The pronunciation is somewhat awkward for English speakers. Most dictionaries, such as the OED, state that the first two letters should be pronounced as [k], /ˈkθɒnɪk/; others, such as the AHD, record these letters as silent, /ˈθɒnɪk/. The modern pronunciation of the Greek word "χθόνιος" is Greek pronunciation: [xθoɲios], although the Classical Greek pronunciation would have been something similar to Greek pronunciation: [kʰtʰonios].^[2]

Chthonic and Olympian

While terms such as "Earth deity" or Earth mother have rather sweeping implications in English, the words *khthonie* and *khthonios* had a more precise and technical meaning in Greek, referring primarily to the manner of offering sacrifices to the deity in question.

Some chthonic cults practised ritual sacrifice, which often happened at night time. When the sacrifice was a living creature, the animal was placed in a *bothros* ("pit") or *megaron* ("sunken chamber"). In some Greek chthonic cults, the animal was sacrificed on a raised *bomos* ("altar"). Offerings usually were burned whole or buried rather than being cooked and shared among the worshippers.^[3]

Not all chthonic cults were Greek, nor did all cults practice ritual sacrifice; some performed sacrifices in effigy or burnt vegetable offerings.

Cult type versus function

While chthonic deities had a general association with fertility, they did not have a monopoly on it, nor were the later Olympian deities wholly unconcerned for the Earth's prosperity. Thus Demeter and Persephone both watched over aspects of the fertility of land, yet Demeter had a typically Olympian cult while Persephone had a chthonic one.

Also, Demeter was worshipped alongside Persephone with identical rites, and yet occasionally was classified as an "Olympian" in late poetry and myth. The absorption of some earlier cults into the newer pantheon versus those that resisted being absorbed is suggested as providing the later myths.

In between

The categories *Olympian* and *chthonic* were not, however, completely separate. Some Olympian deities, such as Hermes and Zeus, also received chthonic sacrifices and tithes in certain locations. The deified heroes Heracles and Asclepius might be worshipped as gods or chthonic heroes, depending on the site and the time of origin of the myth.

Moreover, a few deities aren't easily classifiable under these terms. Hecate, for instance, was typically offered puppies at crossroads (see also Crossroads (mythology)) – a practice neither typical of an Olympian sacrifice nor of a chthonic sacrifice to Persephone or the heroes. Because of her underworld roles, Hecate is generally classed as chthonic.

References in psychology and anthropology

In analytical psychology, the term chthonic was often used to describe the spirit of nature within; the unconscious earthly impulses of the Self, that is one's material depths, however not necessarily with negative connotations. See anima and animus or shadow. In *Man and His Symbols* Carl G. Jung explains:

“Envy, lust, sensuality, deceit, and all known vices are the negative, 'dark' aspect of the unconscious, which can manifest itself in two ways. In the positive sense, it appears as a 'spirit of nature', creatively animating Man, things, and the world. It is the 'chthonic spirit' that has been mentioned so often in this chapter. In the negative sense, the unconscious (that same spirit) manifests itself as a spirit of evil, as a drive to destroy.”^[4]

Gender has a specific meaning in cultural anthropology. Teresa del Valle in her book *Gendered Anthropology* explains "there are male and female deities at every level. We generally find men associated with the above, the sky, and women associated with the below, with the earth, water of the underground, and the chthonic deities."^[5] This was by no means universal and in Ancient Egypt the main deity of the earth was the male god Geb. Geb's female consort was named Nut, otherwise known as the sky. Greek mythology likewise has female deities associated with the sky, such as Dike, goddess of justice who sits on the right side of Zeus as his advisor. Eos was the goddess of dawn. Hades is the ancient Greek god of the underworld.

References in structural geology

The term Allochthon in structural geology is used to describe a large block of rock which has been moved from its original site of formation, usually by low angle thrust faulting. From the Greek "allo" meaning other and "chthon" designating the process of the land mass being moved under the earth and connecting two horizontally stacked décollements and thus "under the earth".

References

- [1] Chthonios (<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.04.0057:entry=#113957>), Henry George Liddell, Robert Scott, *A Greek–English Lexicon*, at Perseus.
- [2] See Modern Greek phonology.
- [3] "The sacrifice for gods of the dead and for heroes was called *enagisma*, in contradistinction to *thysia*, which was the portion especially of the celestial deities. It was offered on altars of a peculiar shape: they were lower than the ordinary altar *bomos*, and their name was *ischara*,


'hearth'. Through them the blood of the victims, and also libations, were to flow into the sacrificial trench. Therefore they were funnel-shaped and open at the bottom. For this kind of sacrifice did not lead up to a joyous feast in which the gods and men took part. The victim was held over the trench with its head down, not, as for the celestial gods, with its neck bent back and the head uplifted; and it was burned entirely."

(Source *The Heroes of the Greeks*, C. Kerenyi pub. Thames & Hudson 1978). The 'gods of the dead' are, of course, *Chthonic* deities.

[4] C.G. Jung, *Man and His Symbols*, ISBN 0-385-05221-9, p. 267.

[5] Teresa del Valle, *Gendered Anthropology*, Routledge, 1993, ISBN 0-415-06127-X, p. 108.

Hades

Hades	
	
Hades with Cerberus (Heraklion Archaeological Museum)	
King of the underworld God of the Dead and Riches	
Abode	Underworld
Symbol	Cerberus, Drinking horn, scepter, Cypress, Narcissus, key
Consort	Persephone
Parents	Cronus and Rhea
Siblings	Poseidon, Demeter, Hestia, Hera, Zeus, Chiron
Children	Macaria, Melinoe and Zagreus
Roman equivalent	Dis Pater, Orcus

Hades (♁ /ˈheɪdiːz/; from Greek ᾍδης (older form Ἀΐδης), *Hadēs*, originally Ἄιδης, *Haidēs* or Αἴδης, *Aidēs* (Doric Αἰδᾶς *Aidas*), meaning "the unseen"^[1]) was the ancient Greek god of the underworld. The genitive Ἅδου, *Haidou*, was an elision to denote locality: "[the house/dominion] of *Hades*". Eventually, the nominative came to designate the abode of the dead. In Greek mythology, Hades is the oldest male child of Cronus and Rhea. According to myth, he and his brothers Zeus and Poseidon defeated the Titans and claimed rulership over the cosmos, ruling the underworld, air, and sea, respectively; the solid earth, long the province of Gaia, was available to all three concurrently.

Hades was also called "Plouton" (Greek: Πλούτων, *gen.*: Πλούτωνος, meaning "Rich One"), a name which the Romans Latinized as *Pluto*.^[2] The Romans would associate Hades/Pluto with their own chthonic gods, Dis Pater and Orcus. The corresponding Etruscan god was *Aita*. Symbols associated with him are the Helm of Darkness, the bident and the three-headed dog, Cerberus. The term *hades* in Christian theology (and in New Testament Greek) is parallel to Hebrew *sheol* (שְׁאוֹל, grave or dirt-pit), and refers to the abode of the dead. The Christian concept of *hell* is more akin to and communicated by the Greek concept of *Tartarus*, a deep, gloomy part of *hades* used as a dungeon of torment and suffering.

God of the underworld

In Greek mythology, Hades (the "unseen"), the god of the underworld, was a son of the Titans, Cronus and Rhea. He had three sisters, Demeter, Hestia, and Hera, as well as two brothers, Zeus, the youngest of the three, and Poseidon, collectively comprising the original six Olympian gods. Upon reaching adulthood, Zeus managed to force his father to disgorge his siblings. After their release the six younger gods, along with allies they managed to gather, challenged the elder gods for power in the Titanomachy, a divine war. The war lasted for ten years and ended with

the victory of the younger gods. Following their victory, according to a single famous passage in the *Iliad* (xv.187–93), Hades and his two brothers, Poseidon and Zeus, drew lots^[3] for realms to rule. Zeus got the sky, Poseidon got the seas, and Hades received the underworld,^[4] the unseen realm to which the souls of the dead go upon leaving the world as well as any and all things beneath the earth.

Hades obtained his wife and queen, Persephone, through trickery and violent abduction. The myth, particularly as represented in the *Homeric Hymn to Demeter*, connected the Eleusinian Mysteries with the Olympian pantheon. Helios told the grieving Demeter that Hades was not unworthy as a consort for Persephone:

"Aidoneus, the Ruler of Many, is no unfitting husband among the deathless gods for your child, being your own brother and born of the same stock: also, for honor, he has that third share which he received when division was made at the first, and is appointed lord of those among whom he dwells."

— Homeric Hymn to Demeter

Despite modern connotations of death as evil, Hades was actually more altruistically inclined in mythology. Hades was often portrayed as passive rather than evil; his role was often maintaining relative balance.

Hades ruled the dead, assisted by others over whom he had complete authority. He strictly forbade his subjects to leave his domain and would become quite enraged when anyone tried to leave, or if someone tried to steal the souls from his realm. His wrath was equally terrible for anyone who tried to cheat death or otherwise crossed him, as Sisyphus and Pirithous found out to their sorrow.

Besides Heracles, the only other living people who ventured to the Underworld were all heroes: Odysseus, Aeneas (accompanied by the Sibyl), Orpheus, Theseus with Pirithous, and, in a late romance, Psyche. None of them were pleased with what they witnessed in the realm of the dead. In particular, the Greek war hero Achilles, whom Odysseus conjured with a blood libation, said:

"O shining Odysseus, never try to console me for dying.
I would rather follow the plow as thrall to another
man, one with no land allotted to him and not much to live on,
than be a king over all the perished dead."

— Achilles' soul to Odysseus. Homer, *Odyssey* 11.488-491

Cult

Hades, god of the dead, was a fearsome figure to those still living; in no hurry to meet him, they were reluctant to swear oaths in his name, and averted their faces when sacrificing to him. Since to many, simply to say the word "Hades" was frightening, euphemisms were pressed into use. Since precious minerals come from under the earth (i.e., the "underworld" ruled by Hades), he was considered to have control of these as well, and was referred to as Πλούτων (Plouton, related to the word for "wealth"), hence the Roman name Pluto. Sophocles explained referring to Hades as "the rich one" with these words: "the gloomy Hades enriches himself with our sighs and our tears." In addition, he was called Clymenus ("notorious"), Polydegmon ("who receives many"), and perhaps Eubuleus ("good counsel" or "well-intentioned"),^[5] all of them euphemisms for a name that was unsafe to pronounce, which evolved into epithets.



Hades and Cerberus, in *Meyers Konversationslexikon*, 1888

Although he was an Olympian, he spent most of the time in his dark realm. Formidable in battle, he proved his ferocity in the famous Titanomachy, the battle of the Olympians versus the Titans, which established the rule of Zeus.

Feared and loathed, Hades embodied the inexorable finality of death: "Why do we loathe Hades more than any god, if not because he is so adamant and unyielding?" The rhetorical question is Agamemnon's ^[6]. He was not, however, an evil god, for although he was stern, cruel, and unpitying, he was still just. Hades ruled the Underworld and was therefore most often associated with death and feared by men, but he was not Death itself — the actual embodiment of Death was Thanatos.

When the Greeks propitiated Hades, they banged their hands on the ground to be sure he would hear them. ^[7] Black animals, such as sheep, were sacrificed to him, and the very vehemence of the rejection of human sacrifice expressed in myth suggests an unspoken memory of some distant past. The blood from all chthonic sacrifices including those to propitiate Hades dripped into a pit or cleft in the ground. The person who offered the sacrifice had to avert his face. ^[8]

One ancient source says that he possessed the Cap of invisibility. His chariot, drawn by four black horses, made for a fearsome and impressive sight. His other ordinary attributes were the Narcissus and Cypress plants, the Key of Hades and Cerberus, the three-headed dog. He sat on an ebony throne.

The philosopher Heraclitus, unifying opposites, declared that Hades and Dionysus, the very essence of indestructible life *zoë*, are the same god. ^[9] Amongst other evidence Karl Kerényi notes that the grieving goddess Demeter refused to drink wine, which is the gift of Dionysus, after Persephone's abduction, because of this association, and suggests that Hades may in fact have been a 'cover name' for the underworld Dionysus. ^[10] Furthermore he suggests that this dual identity may have been familiar to those who came into contact with the Mysteries ^[11]. One of the epithets of Dionysus was "Chthonios", meaning "the subterranean". ^[12]

Artistic representations

Hades is rarely represented in classical arts, save in depictions of the Rape of Persephone.^{[13][14]}

Persephone

The consort of Hades was Persephone, represented by the Greeks as the beautiful daughter of Demeter.^[15]

Persephone did not submit to Hades willingly, but was abducted by him while picking flowers in the fields of Nysa. In protest of his act, Demeter cast a curse on the land and there was a great famine; though, one by one, the gods came to request she lift it, lest mankind perish, she asserted that the earth would remain barren until she saw her daughter again. Finally, Zeus intervened; via Hermes, he requested that Hades return Persephone. Hades complied,

"But he on his part secretly gave her sweet pomegranate seed to eat, taking care for himself that she might not remain continually with grave, dark-robed Demeter."^[16]



Persephone and Hades: tondo of an Attic red-figured kylix, ca. 440–430 BC

Demeter questioned Persephone on her return to light and air:

"...but if you have tasted food, you must go back again beneath the secret places of the earth, there to dwell a third part of the seasons every year: yet for the two parts you shall be with me and the other deathless gods."^[16]

This bound her to Hades and the Underworld, much to the dismay of Demeter. It is not clear whether Persephone was accomplice to the ploy. Zeus proposed a compromise, to which all parties agreed: of the year, Persephone would spend one third with her husband.^[17]

It is during this time that winter casts on the earth "an aspect of sadness and mourning."^[18]

Theseus and Pirithous

Theseus and Pirithous pledged to kidnap and marry daughters of Zeus. Theseus chose Helen and together they kidnapped her and decided to hold onto her until she was old enough to marry. Pirithous chose Persephone. They left Helen with Theseus' mother, Aethra and traveled to the Underworld. Hades knew of their plan to capture his wife, so he pretended to offer them hospitality and set a feast; as soon as the pair sat down, snakes coiled around their feet and held them there. Theseus was eventually rescued by Heracles but Pirithous remained trapped as punishment for daring to seek the wife of a god for his own.

Heracles

Heracles' final labour was to capture Cerberus. First, Heracles went to Eleusis to be initiated into the Eleusinian Mysteries. He did this to absolve himself of guilt for killing the centaurs and to learn how to enter and exit the underworld alive. He found the entrance to the underworld at Taenarum. Athena and Hermes helped him through and back from Hades. Heracles asked Hades for permission to take Cerberus. Hades agreed as long as Heracles didn't harm Cerberus. When Heracles dragged the dog out of Hades, he passed through the cavern Acherusia.

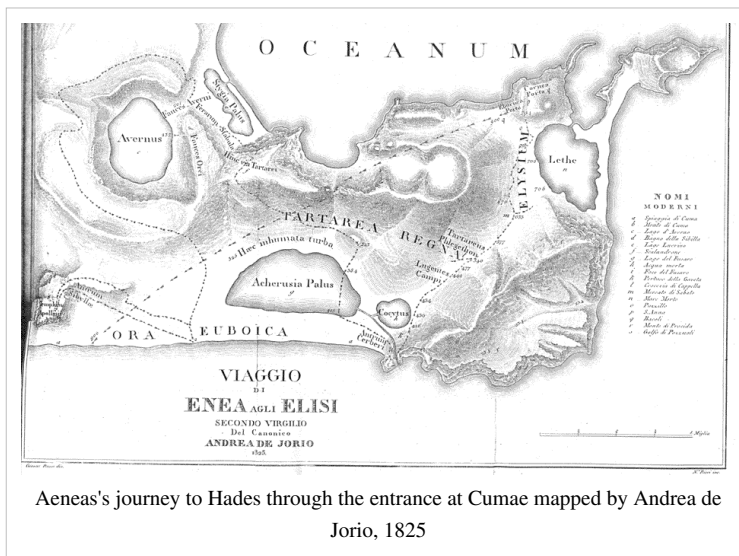
Minthe

According to Ovid, Hades pursued and would have won the nymph Minthe, associated with the river Cocytus, had not Persephone turned Minthe into the plant called mint.

Realm of Hades

In older Greek myths, the realm of Hades is the misty and gloomy^[19] abode of the dead (also called Erebus), where all mortals go. Later Greek philosophy introduced the idea that all mortals are judged after death and are either rewarded or cursed. Very few mortals could leave his realm once they entered: the exceptions, Heracles, Theseus, are heroic. Even Odysseus in his *Nekyia* (*Odyssey*, xi) calls up the spirits of the departed, rather than descend to them.

There were several sections of the realm of Hades, including Elysium, the Asphodel Meadows, and Tartarus. Greek mythographers were not perfectly consistent about the geography of the afterlife. A contrasting myth of the afterlife concerns the Garden of the Hesperides, often identified with the Isles of the Blessed, where the blessed heroes may dwell.



Aeneas's journey to Hades through the entrance at Cumae mapped by Andrea de Jorio, 1825

In Roman mythology, the entrance to the Underworld located at Avernus, a crater near Cumae, was the route Aeneas used to descend to the realm of the dead.^[20] By synecdoche, "Avernus" could be substituted for the underworld as a whole. The *di inferi* were a collective of underworld divinities.

For Hellenes, the deceased entered the underworld by crossing the Acheron, ferried across by Charon (kair'-on), who charged an *obolus*, a small coin for passage placed in the mouth of the deceased by pious relatives. Paupers and the friendless gathered for a hundred years on the near

shore according to Book VI of Vergil's *Aeneid*. Greeks offered propitiatory libations to prevent the deceased from returning to the upper world to "haunt" those who had not given them a proper burial. The far side of the river was guarded by Cerberus, the three-headed dog defeated by Heracles (Roman Hercules). Passing beyond Cerberus, the shades of the departed entered the land of the dead to be judged.

The five rivers of the realm of Hades, and their symbolic meanings, are Acheron (the river of sorrow, or woe), Cocytus (lamentation), Phlegethon (fire), Lethe (oblivion), and Styx (hate), the river upon which even the gods swore and in which Achilles was dipped to render him invincible. The Styx forms the boundary between the upper and lower worlds. See also Eridanos.

The first region of Hades comprises the Fields of Asphodel, described in *Odyssey* xi, where the shades of heroes wander despondently among lesser spirits, who twitter around them like bats. Only libations of blood offered to them

in the world of the living can reawaken in them for a time the sensations of humanity.

Beyond lay Erebus, which could be taken for a euphonym of Hades, whose own name was dread. There were two pools, that of Lethe, where the common souls flocked to erase all memory, and the pool of Mnemosyne ("memory"), where the initiates of the Mysteries drank instead. In the forecourt of the palace of Hades and Persephone sit the three judges of the Underworld: Minos, Rhadamanthus, and Aeacus. There at the trivium sacred to Hecate, where three roads meet, souls are judged, returned to the Fields of Asphodel if they are neither virtuous nor evil, sent by the road to Tartarus if they are impious or evil, or sent to Elysium (Islands of the Blessed) with the "blameless" heroes.

In the Sibylline oracles, a curious hodgepodge of Greco-Roman and Judaeo-Christian elements, Hades again appears as the abode of the dead, and by way of folk etymology, it even derives *Hades* from the name Adam (the first man), saying it is because he was the first to enter there.^[21]

Charon the ferryman

In ancient Greece it was customary to place a coin in or on the mouth of the dead since the dead were required to pay a fare to Charon, the ferryman of Hades.^[22]

Judeo-Christian Hades

Hades is the standard translation for Sheol in the Septuagint, Josephus, Philo of Alexandria, and other Jewish works written in Greek.

In the Greek version of an obscure Judaeo-Christian work known as 3 Baruch (never considered canonical by any known group), "*Hades*" is described as a dark, serpent-like monster or dragon who drinks a cubit of water from the sea every day, and is 200 plethra (20,200 English feet, or nearly four miles) in length.

Like other first-century Jews literate in Greek, early Christians used the Greek word *Hades* to translate the Hebrew word *Sheol*. Thus, in Acts 2:27, the Hebrew phrase in Psalm 16:10 appears in the form: "you will not abandon my soul to Hades." Death and Hades are repeatedly associated in the Book of Revelation.^[23]

The New Testament uses the Greek word *Hades* to refer to the temporary abode of the dead (e.g. Acts 2:31; Revelation 20:13).^[24] Only one passage describes *hades* as a place of torment, the story of Lazarus and Dives (Luke 16:19-31). Here, Jesus depicts a wicked man suffering fiery torment in *hades*, which is contrasted with the bosom of Abraham, and explains that it is impossible to cross over from one location to the other. Some scholars believe that this parable reflects the intertestamental Jewish view of *hades* (or *sheol*) as containing separate divisions for the wicked and righteous.^{[24][25]} In Revelation 20:13-14 *hades* is itself thrown into the "lake of fire" after being emptied of the dead.

In Latin, Hades could be translated as *Purgatorium* (Purgatory in English use) after about 1200 A.D.,^[26] but no modern English translations relates Hades to Purgatory.

In popular culture

Hades is a playable character in the Multiplayer online battle arena, SMITE. Hades is a mage tank and is nicknamed the King the Underworld.^[27]

Genealogy of the Olympians in Greek mythology

		Ouranos	Gaia		
	Oceanus	Hyperion	Coeus	Crius	Iapetus Mnemosyne
	Cronus	Rhea	Tethys	Theia	Phoebe Themis
	Zeus	Hera	Hestia	Demeter	Hades Poseidon
	Ares	Hephaestus	Hebe	Eileithyia	Enyo Eris
		Metis	Maia	Leto	Semele
	Aphrodite	Athena	Hermes	Apollo	Artemis Dionysus

Notes

- [1] Mike Dixon-Kennedy, following Karl Kerényi, *The Gods of the Greeks* (1951:230), in *Encyclopedia of Greco-Roman Mythology*, 1998:143: "his name means 'the unseen', a direct contrast to his brother Zeus, who was originally seen to represent the brightness of day"; Vyacheslav V. Ivanov, "Old Novgorodian Nevide, Russian nevidal': Greek ἀδῆλος," citing Robert S.P. Beekes, "Hades and Elysion" in J. Jasanoff, *et al.*, eds., *Mír Curad: Studies in Honor of Calvert Watkins*, 1998. Beekes shows that Thieme's derivation from *som wid- is semantically untenable. Analogously, the Hebrew word for the abode of the dead, *Sheol*, also literally means "unseen". Plato's *Cratylus* improvises extensively upon the etymology, with the character of Socrates asserting that the god's name is not from *aíēdes* (unseen) as commonly thought, but rather from "his knowledge (*eidenai*) of all noble things".
- [2] Theoi Project: Haides (<http://www.theoi.com/Khthonios/Haides.html>)
- [3] Walter Burkert, in *The Orientalizing Revolution: Near Eastern Influence on Greek Culture in the Early Archaic Age*, 1992, (pp 90ff) compares this single reference with the Mesopotamian *Atra-Hasis*: "the basic structure of both texts is astonishingly similar." The drawing of lots is not the usual account; Hesiod (*Theogony*, 883) declares that Zeus overthrew his father and was acclaimed king by the other gods. "There is hardly another passage in Homer which comes so close to being a translation of an Akkadian epic," Burkert concludes (p. 91).
- [4] Poseidon speaks: "For when we threw the lots I received the grey sea as my abode, Hades drew the murky darkness, Zeus, however, drew the wide sky of brightness and clouds; the earth is common to all, and spacious Olympus." *Iliad* 15.187
- [5] The name *Eubouleos* is more often seen as an epithet for Dionysus or Zeus.
- [6] *Iliad*, ix
- [7] "Hades never knows what is happening in the world above, or in Olympus, except for fragmentary information which comes to him when mortals strike their hands upon the earth and invoke him with oaths and curses" (Robert Graves, *The Greek Myths* 1960: §31.e).
- [8] Kerényi, *Gods of the Greeks* 1951:231.
- [9] Heraclitus, encountering the festival of the *Phallophoria*, in which phalli were paraded about, remarked in a surviving fragment: "If they did not order the procession in honor of the god and address the phallus song to him, this would be the most shameless behavior. But Hades is the same as Dionysos, for whom they rave and act like bacchantes" (quoted in Karl Kerényi, *Dionysos: Archetypal Image of Indestructible Life* [Princeton University Press, 1976] pp239f.).
- [10] Kerényi 1967, p. 40.
- [11] Kerényi 1976, p. 240
- [12] Kerényi, C. (1967). *Eleusis: Archetypal Image of Mother and Daughter*. Princeton University Press. ISBN 0-691-01915-0; Kerényi 1976). *Dionysos: Archetypal Image of Indestructible Life*. Princeton University Press.
- [13] The Rape of Persephone (<http://www.theoi.com/Gallery/K14.6.html>) *Museo Archeologico Nazionale di Napoli, Naples, Italy*
- [14] Vermeule, Emily (1958-12-01). "Mythology in Mycenaean Art" ([http://links.jstor.org/sici?sici=0009-8353\(195812\)54:3<97:MIMA>2.0.CO;2-I](http://links.jstor.org/sici?sici=0009-8353(195812)54:3<97:MIMA>2.0.CO;2-I)). *The Classical Journal*, Vol. 54, No. 3: pp. 97–108. . Retrieved 2007-10-21.
- [15] Guirand, Felix, *Larousse Encyclopedia of Mythology*, (Batchworth Press Limited) 1959: 190.
- [16] Homeric Hymn to Demeter, 370ff.
- [17] Guirand, Felix, *Larousse Encyclopedia of Mythology*, (Batchworth Press Limited), 1959: 175.
- [18] Guirand, Felix, *Larousse Encyclopedia of Mythology*, Batchworth Press Limited, 1959: 176.
- [19] Homeric Hymn to Demeter

- [20] *Aeneid*, book 6.
- [21] *Sibylline Oracles* I, 101–3
- [22] Not on the eyes; all literary sources specify the mouth. Callimachus, *Hecale* fragment 278 in R. Pfeiffer's text *Callimachus* (Oxford UP, 1949), vol.2, p. 262; now ordered as fragment 99 by A.S.D. Hollis, in his edition, *Callimachus: Hecale* (Clarendon Press, Oxford 1990), pp. 284f., from the Suidas, English translation online ([http://books.google.com/books?id=bqVfAAAAMAAJ&pg=PA267&dq=mouth+\"Wherefore+only+in+that+city\"+intitle:Callimachus+intitle:and+intitle:Lycophron&lr=&as_brr=0&as_pt=ALLTYPES](http://books.google.com/books?id=bqVfAAAAMAAJ&pg=PA267&dq=mouth+\)), specifying the mouth, also *Etymologicum Graecum* ("Danakes"). See also Smith's *Dictionary of Greek and Roman Biography and Mythology*, entry on "Charon" online ([http://books.google.com/books?id=0DIGAAAAQAAJ&pg=PA689&dq=coin+was+placed+in+the+mouth\"+intitle:Dictionary+intitle:of+intitle:Greek+intitle:and+intitle:Roman+intitle:Biography&lr=&as_brr=0&as_pt=ALLTYPES#PPA690,M1](http://books.google.com/books?id=0DIGAAAAQAAJ&pg=PA689&dq=coin+was+placed+in+the+mouth\)) for placement in the mouth, though archaeology disproves Smith's statement that every corpse was given a coin; see article on Charon's obol.
- [23] Revelation 1:18, 6:8, Rev 20:13–14
- [24] *New Bible Dictionary* 3rd edition, IVP Leicester 1996. "Sheol".
- [25] Evangelical Alliance Commission on Unity and Truth among Evangelicals (2000). *The Nature of Hell*. Acute, Paternoster (London).
- [26] Catholic for a Reason, edited by Scott Hahn & Leon Suprenant, copyright 1998 by Emmaus Road Publishing, Inc., chapter by Curtis Martin, pg 294-295]
- [27] <http://www.smitewiki.com/Hades>

External links

Maps of the Underworld (Greek mythology)

- Color map (<http://www.thanasis.com/undrmapr.jpg>)
- Ancient map (<http://virgil.org/maps/images/cumae.gif>)

The God Hades

- *Discourse to the Greeks Concerning Hades* (<http://www.gutenberg.org/etext/2847>) by Flavius Josephus
- Theoi Project, Hades (<http://www.theoi.com/Khthonios/Haides.html>) references in classical literature and ancient art
- Greek Mythology Link, Hades (<http://www.maicar.com/GML/Hades.html>)

Persephone

In Greek mythology, **Persephone** (pronunciation: /pərˈsɛfəniː/, *per-**SEH**-fə-nee*; Greek: Περσεφόνη), also called **Kore** (/ˈkɔəriː/, "the maiden"),^[1] is the daughter of Zeus and the harvest-goddess Demeter, and queen of the underworld. Homer describes her as the formidable, venerable majestic queen of the shades, who carries into effect the curses of men upon the souls of the dead. Persephone was abducted by Hades, the god-king of the underworld.^[2] The myth of her abduction represents her function as the personification of vegetation which shoots forth in spring and withdraws into the earth after harvest; hence she is also associated with spring and with the seeds of the fruits of the fields. Similar myths appear in the Orient, in the cults of male gods like Attis, Adonis and Osiris,^[3] and in Minoan Crete.

Persephone as a vegetation goddess (Kore) and her mother Demeter were the central figures of the Eleusinian mysteries that predated the Olympian pantheon, and promised to the initiated a more enjoyable prospect after death. The mystic Persephone is further said to have become by Zeus the mother of Dionysus, Iacchus, or Zagreus. The origins of her cult are uncertain, but it was based on very old agrarian cults of agricultural communities.

Persephone was commonly worshipped along with Demeter, and with the same mysteries. To her alone were dedicated the mysteries celebrated at Athens in the month of Anthesterion. In Classical Greek art, Persephone is invariably portrayed robed; often carrying a sheaf of grain. She may appear as a mystical divinity with a scepter and a little box, but she was mostly represented in the act of being carried off by Hades.

In Roman mythology, she is called Proserpina, and her mother Ceres.



Persephone opening a *liknon*, on a pinax from Locri

Her name

Etymology



Persephone /the deceased woman holding a pomegranate. Etruscan vase. National archaeological museum in Palermo, Italy

In a Linear B (Mycenean Greek) inscription on a tablet found at Pylos dated 1400–1200 BC, John Chadwick reconstructs the name of a goddess **Preswa* who could be identified with Persa, daughter of Oceanus and finds speculative the further identification with the first element of Persephone.^[4] *Persephonē* (Greek: Περσεφόνη) is her name in the Ionic Greek of epic literature. The Homeric form of her name is *Persephoneia* (Περσεφονεία,^[5] *Persephonēia*). In other dialects she was known under variant names: *Persephassa* (Περσεφάσσα), *Persephatta* (Περσεφάττα), or simply *Korē* (Κόρη, "girl, maiden").^[6] Plato calls her *Pherepapha* (Φερέπαφα) in his *Cratylus*, "because she is wise and touches that which is in motion". There also the forms *Perifona* (Πηριφώνα) and *Phersephassa* (Φερσέφασσα). The existence of so many different forms shows how difficult it was for the Greeks to pronounce the word in their own language and suggests that the name has probably a pre-Greek origin.^[7]

An alternative etymology is from φέρειν φόνον, *pherein phonon*, "to bring (or cause) death".^[8]

Another mythical personage of the name of *Persephone* is called a daughter of Minyas and the mother of Chloris, a nymph of spring, flower and new growth.^[8] The Minyans were a group considered autochthonous, but some scholars assert that they were the first wave of Proto-Greek speakers in the second millennium BC.^[9]

The Roman Proserpina

The Romans first heard of her from the Aeolian and Dorian cities of Magna Graecia, who used the dialectal variant *Proserpinē* (Προσερπίνη). Hence, in Roman mythology she was called Proserpina, a name erroneously derived by the Romans from *proserpere*, "to shoot forth"^[10] and as such became an emblematic figure of the Renaissance.

At Locri, perhaps uniquely, Persephone was the protector of marriage, a role usually assumed by Hera; in the iconography of votive plaques at Locri, her abduction and marriage to Hades served as an emblem of the marital state, children at Locri were dedicated to Proserpina, and maidens about to be wed brought their *peplos* to be blessed.^[11]

Nestis

In a Classical period text ascribed to Empedocles, c. 490–430 BC,^[12] describing a correspondence among four deities and the classical elements, the name *Nestis* for water apparently refers to Persephone: "Now hear the fourfold roots of everything: enlivening Hera, Hades, shining Zeus. And Nestis, moistening mortal springs with tears."^[13]



Cinerary altar with tabula representing the rape of Proserpina. White marble, Antonine Era, 2nd century CE. Rome, Baths of Diocletian

Of the four deities of Empedocles's elements, it is the name of Persephone alone that is taboo—Nestis is a euphemistic cult title^[14]—for she was also the terrible Queen of the Dead, whose name was not safe to speak aloud, who was euphemistically named simply as Kore or "the Maiden", a vestige of her archaic role as the deity ruling the underworld.

Titles and functions

The epithets of Persephone reveal her double function as chthonic and vegetation goddess. The surnames given to her by the poets refer to her character as Queen of the lower world and the dead, or her symbolic meaning of the power that shoots forth and withdraws into the earth. Her common name as a vegetation goddess is Kore and in Arcadia she was worshipped under the title Despoina "the mistress", a very old chthonic divinity. Plutarch identifies her with spring and Cicero calls her the seed of the fruits of the fields. In the Eleusinian mysteries her return is the symbol of immortality and hence she was frequently represented on sarcophagi.^[8]



Statue of Isis-Persephone with a sistrum.
Heraklion Archaeological Museum, Crete

In the mystical theories of the Orphics and the Platonists, Kore is described as the all-pervading goddess of nature^[15] who both produces and destroys everything and she is therefore mentioned along or identified with other mystic divinities such as Isis, Rhea, Ge, Hestia, Pandora, Artemis, and Hecate.^[16] The mystic Persephone is further said to have become by Zeus the mother of Dionysos, Iacchus, or Zagreus.^[8]

Epithets

As a goddess of the underworld, Persephone was given euphemistically friendly names.^[17] However it is possible that some of them were the names of original goddesses:

- Despoina (*dems-potnia*) "the mistress", (literally "the mistress of the house") in Arcadia.
- **Hagne**, "pure", originally a goddess of the springs in Messenia.^[18]
- **Melindia** or **Melinoia** (meli, "honey"), as the consort of Hades, in Hermione. (Compare Hecate, Melinoe)^[17]
- **Melivia**^[17]
- **Melitodes**^[17]
- **Aristi cthonia**, "the best chthonic".^[17]

As a vegetation goddess she was called:^{[18][19]}

- **Kore**, "the maiden".
- **Kore Soteira**, "the savior maiden" in Megalopolis.
- **Neotera**, "the younger" in Eleusis.
- **Kore of Demeter Hagne**, in the Homeric hymn.
- **Kore memagmeni**, "the mixed daughter" (bread).

Demeter and her daughter **Persephone** were usually called:^{[18][19]}

- **The goddesses**, often distinguished as "the older" and "the younger" in Eleusis.
- **Demeters**, in Rhodes and Sparta
- **The thesmophoroi**, "the legislators" in the Thesmophoria.
- **The Great Goddesses**, in Arcadia.
- **The mistresses** in Arcadia.^[20]

- **Karpophoroi**, "the bringers of fruit", in Tegea of Arcadia.

Origins of the cult



Ring of Isopata, 1400-1500BC. Heraklion
Archaeological Museum

The myth of the rape of the vegetation goddess is probably Pre-Greek. The place of the abduction is different in each local cult. The Homeric hymn mentions the *Nysion* (or *Mysion*), probably a mythical place which didn't exist in the map. The locations of this mythical place may simply be conventions to show that a magically distant chthonic land of myth was intended in the remote past.^{[19][21]} Demeter found and met her daughter in Eleusis, and this is the mythical disguise of what happened in the mysteries.^[22]

Persephone is an old chthonic deity of the agricultural communities, who received the souls of the dead into the earth, and acquired powers on the fertility of the soil under which she reigned. The earliest depiction of a goddess who may be identified with Persephone

growing out of the ground, is on a plate from the Old-Palace period in Phaistos. The goddess has a vegetable-like appearance, and she is surrounded by dancing girls between blossoming flowers. The association with the flower-picking Persephone and her companions is compelling.^{[23][24][25]} On the Minoan ring of Isopata, four women are performing a dance between flowers in a field, and a smaller figure, the goddess herself appears floating in the air.^[26]

In the Homeric poems Persephone is the real ruler of the underworld, the terrible "Queen of the Shades",^[27] and Hades doesn't have authorities on the souls of the dead. In some forms Hades appears with his chthonic horses. The myth of the rape of Kore was derived from the idea that Hades catches the souls of the dead like his booty, and then carries them with his horses into his kingdom. This idea is vague in Homer, but appears in later Greek depictions, and in Greek folklore. "Charos" appears with his horse and carries the dead into the underworld.^{[28][29]}

The cults of Persephone and Demeter in the Eleusinian mysteries and in the Thesmophoria were based on very old agrarian cults. An earlier agrarian procession led by a priest, is depicted on a Minoan vase from the end of the New-Palace period.^[30] Ancient cults like age-old cults of the dead, worship of animal headed gods, and rituals for the new crop, had their position in Greek religion because they were connected with daily or seasonal tasks and consecrated by immemorial practices. The powers of animal nature fostered a belief in nymphs, and in gods with human forms and the heads or tails of animals. In the Arcadian cults, it seems that Demeter and Persephone were the first from a series of daemons with the same nature. Terracotta figures with animal-headed gods or daemons and a procession of women with animal masks have been discovered at the temple of Despoina at Lycosura.^[18] These cults seem to go back to the Mycenaean period. The cult center of Mycenaea dated from the 13th century BC, contained numerous big idols with faces painted in a terrifying mask-like manner, and a fresco represented a priestess or goddess with ears of corn in her hand.^[31]

A lot of ancient beliefs were based on initiation in jealously guided mysteries (secret rites) because they offered prospects after death more enjoyable than the final end at the gloomy space of the Greek Hades. It seems that such religious practices were introduced from Minoan Crete,^{[32][33]} Similar practices appear also in the Orient. However



Rape of Persephone. Hades with his horses and
Persephone (down). An Apulian red-figure
volute krater, ca 340 BC. Antikensammlung
Berlin

the idea of immortality which appears in the syncretistic religions of Near East did not exist in the Eleusinian mysteries at the very beginning.^{[34][35]}

Orient-Minoan Crete



Lady of Auxerre Louvre-An Archaic (640 BC)
image from Crete. A version of a Minoan
Goddess who may be identified with Kore

In the Near eastern myth of the primitive agricultural societies, every year the fertility goddess bore the "god of the new year", who then became her lover, and died immediately in order to be reborn and face the same destiny. Similar cults of resurrected gods appear in the Orient in the cults of Attis, Adonis and Osiris.^[36] In Minoan Crete, the "divine child" was related with the female vegetation divinity Ariadne who died every year.^[37] The Minoan religion had its own characteristics. The cult was aniconic, the principal deities were female, and they appeared in epiphany called chiefly by ecstatic sacral dances, by tree-shaking and by baetylic rites.^[38]

The daemons were a part of the religious system. They were considered divine, and they were connected with gods or goddesses of hunting. In the Minoan seals or jewellery, are depicted animal-headed daemons^[39] or hybrid-creatures. Some of these depictions seem similar with Oriental depictions, especially with the well-known Babylonian daemons. A young Minotaur is depicted on a seal from Knossos.^[40] Depictions of daemons between lions, of men between daemons, and processions of daemons, appear also in Mycenaean seals and jewellery, and in Phigalia of Arcadia.^[41]

. The most peculiar feature of the Minoan belief for the divine, is the appearance of the goddess from above in the dance. Dancing floors have been discovered besides "vaulted tombs", and it seems that the dance was ecstatic. Homer keeps in memory the dancing floor which Daedalus built for Ariadne in the remote past.^[42] On the gold ring from Isopata, four women in a festal attire are performing a dance between blossoming flowers. Above a much smaller and differently dressed figure floating in the air seems to be the goddess herself, appearing amid the whirling dance.^[26] An image plate from the first palace of Phaistos, seems to be very close to the mythical image of the *Anodos* (ascent) of Persephone. Two girls dance between blossoming flowers, on other side of a similar but armless and legless figure which seems to grow out of the ground. The goddess is bordered by snake lines which give her a vegetable like appearance and also recall the arrangement of snake tubes which have been found in Minoan and Mycenaean sanctuaries. She has a large stylized flower turned over her head, and the resemblance with the flower picking Persephone and her companions is compelling.^[23] The depiction of the goddess is similar with later images of "Anodos of Pherephata". On the Dresden vase Persephone is growing out of the ground, and she is surrounded by the animal-tailed agricultural gods Silenoi.^[43] It



The "Harvesters vase" from Agia Triada
(1600-1500 BC). Heraklion Archaeological
Museum

seems that in Crete there were festivals designated in a way corresponding to the later Greek types of festival names.^[23] An agrarian procession is depicted on the "Harvesters Vase" or Vase of the Winnowers' from the last phase of the New-palace period, (LM II), which was found in Hagia Triada. Men are walking by two with their tools-rods on their shoulders. The leader is probably a priest with long hair carrying a stick, and dressed in a priestly robe with a fringe. A group of musicians participate singing, and one of them holds the Egyptian instrument sistrum.^{[30][44]}



The so called "Ring of Minos" from Knossos. (1500-1400 BC). A male and two female figures, in the "cult of the tree". Heraklion Archaeological Museum

The Minoan vegetation goddess Ariadne was closely connected with the cult of the divine child, and with the "cult of the tree". This was an exstatic and orgiastic cult, which seems to be similar with the relative in the Syrian cult of Adonis.^[45] Kerenyi suggests that the name Ariadne (derived from ἀγνή, *hagne*, "pure"), was an euphemistical name given by the Greeks to the nameless "Mistress of the labyrinth" who appears in a Mycenaean Greek inscription from Knossos in Crete. The Greeks used to give friendly names to the deities of the underworld. Cthonic Zeus was called Eubuleus, "the good counselor", and the ferryman of the river of the underworld Charon, "glad".^[29] Despoina and "Hagne" were probably euphemistic surnames of Persephone, therefore he theorizes that the cult of Persephone was the continuation of the worship of a Minoan Great goddess. The labyrinth was both a winding dance-ground and in the Greek view a prison with

the dreaded Minotaur at its centre.^{[46][47]} It is possible that some religious practices, especially the mysteries were transferred from a Cretan priesthood to Eleusis, where Demeter brought the poppy from Crete.^[48] Besides these similarities, Burkert notifies that up to now we don't know to what extent one can and must differentiate between Minoan and Mycenaean religion.^[49] It seems that the Minoan vegetation goddess Ariadne was absorbed by more powerful divinities.^[50] She survived in Greek folklore as the consort of Dionysos, with whom she was worshiped in some local cults. In the Anthesteria Dionysos is the "divine child".

In the historical times the Minoan "cult of the tree", was almost forgotten. It existed in some local cults like the cult of the vegetation goddess *Helena Dendritēs* (*dendron*, "tree") in Rhodes, and a cult of Artemis in Peloponnese. In this cult Artemis is hanged from a tree, just like Ariadne in Greek mythology, who was hanged from a tree when she was abandoned by Theseus.^[51]

Mycenean Greece



Two women or goddesses on a chariot. Fresco from Tiryns, 1200 BC. National Archaeological Museum of Athens



Procession of women with animal-masks, or of hybrid creatures. Detail from the marble veil of Despoina at Lycosura

It seems that the Greek deities began their career as powers of nature, but then they were given other functions and attributes by the worshippers.^[50] The powers of animal nature fostered a belief in nymphs, whose existence was bound to the trees or the waters which they haunted, and in gods with human forms and the heads or tails of animals. The ancient gods with tails of animals who stood for primitive bodily instincts, were considered to protect the flocks and herds, and some of them survived in the cult of Dionysos (Satyrs and Seilinoi) and Pan (the goat-god). Such figures were believed to give help to men who watched over crops and herds, and later they were below the Olympians.^[52]

There is evidence of a cult in Eleusis from the Mycenean period,^[53] however there are not sacral finds from this period. The cult was private and we don't have any information about it. Besides the names of some Greek gods in the Mycenean Greek inscriptions, appear also names of goddesses, like "the divine Mother" (the mother of the gods) or "the Goddess (or priestess) of the winds", who don't have Mycenean origin.^[22] In historical times Demeter and Kore were usually referred to as "the goddesses" or "the mistresses" (Arcadia) in the mysteries.^[19] In the Mycenean Greek tablets dated 1400-1200 BC, the "two mistresses (potniai) and the king" are mentioned. John Chadwick believes that these were the precursor divinities of Demeter, Persephone and Poseidon.^[54] In the discovered cult centre of Mycenea, the inner room contained a fresco depicting a goddess wearing a boar's tusk. The subterranean House of the Idols, contained clay figures of coiled snakes, and numerous big and strange idols with faces painted in a terrifying mask-like manner. Close stands the House of Frescoes, and the fresco in the main room represented a priestess or goddess with ears of corn in her hand.^[31]

Persephone was conflated with Despoina, "the mistress", a chthonic divinity in West- Arcadia.^[33] The megaron of Eleusis, is quite similar with the "megaron" of Despoina at Lycosura.^[22] The names Demeter and *Kore* are Greek, and this probably indicates that the Greeks adopted these divinities during their wandering, and that they were later fused with local divinities in the ancient cults.^[55] The Arcadian cults come from a more primitive religion, and evidently the religious beliefs of the first Greek-speaking people who entered the region, were mixed with the beliefs of the indigenous population. Most of the temples were built near springs, and in some of them there is evidence of the existence of a fire, which was always burning. At Lycosura, a fire was burning in front of the temple of Pan (the goat-god).^[18] In Eleusis in a ritual one child "pais" initiated from the herth. The name *pais* (the divine child) appears in the Mycenean inscriptions,^[22] and the ritual indicates the transition from the old funerary practices to the Greek cremation.^[56]

The two goddesses, were closely related with the springs and the animals. At Lycosura on a marble relief on the veil of Despoina appear figures with the heads of different animals obviously in a ritual dance, and some of them hold a flute. These could be hybrid creatures or a procession of women with animal-masks.^[57] Similar processions of daemons, or human figures with animal-masks appear on Mycenaean frescoes and goldrings.^{[58][59]} It seems that Demeter and Kore, were the first from a series of daemons with the same nature, just as Artemis was the first of the nymphs.^[18]

Demeter and Persephone, were the two Great Goddesses of the Arcadian mysteries. Despoina was one of her surnames just as the surname of Persephone *Kore*.^[60] Her name was not allowed to be revealed to the not initiated, and she was daughter of Demeter, who was united with the god of the storms and rivers Poseidon Hippios (horse).^[61] In northern European folklore, the river spirit of the underworld appears frequently as a horse. The union of the fertility goddess with the beast which represents the masculine fertility, is an old Near Eastern myth, which appears in many primitive agricultural societies. The ritual copulation in Minoan Crete was related with moon-goddesses like Europa and Pasiphae, but this cult was almost forgotten by the Greeks. It survived in the myths of the hybrid-creature Minotaur, and of the abduction of the Phoenecian princess Europa by the white bull. (Zeus)^[37] The animal-headed gods were depicted in the local cults of isolated Arcadia, or in Crete in the depiction of the dog-headed Hecate.^[62] The animal masks were substituted by masks representing human faces, as it appears in the temple of Artemis Orthia at Sparta. Dancing girls used these masks during the annual "vegetation ritual".^[63]



Perspective reconstruction of the temple of Despoina at Lycosura: The acrolithic statues of Demeter (L) and Despoina (R) are visible at the scale in the cella



Triptolemus, Demeter, and Persephone by the Triptolemos Painter, ca 470BC

The Minoan "cult of the tree" appears also in Mycenaean seals and jewellery, however we don't know if this cult in Greece was similar with the Minoan. A distinctive feature on Minoan gold rings is a large imposed tree, set apart as sacred. The deity appears in dance beneath the tree. Generally it is fig and olive trees which seem to be depicted^[64] Later the cult of Dionysos was closely associated with trees, specifically the fig tree, and some of his bynames exhibit this, such as *Endendros* or *Dendritēs* (*dendron*, "tree").^[65] According to Pherecydes of Syros, the second element of his name is derived from *nūsa*, an archaic word for "tree".^[66] It is possible that the meaning of tree was re-interpreted to the name of the mountain Nysa, the birthplace of Dionysos, according to the axis mundi of Indo-European

mythology.^[67] In Greek mythology Nysa is a mythical mountain with unknown location.^[21] *Nysion* (or *Mysion*), the place of the abduction of Persephone was also probably a mythical place which didn't exist in the map, a magically distant chthonic land of myth which was intended in the remote past.^[19]

Greek mythology

Abduction myth



Sarcophagus with the abduction of **Persephone**.
Walters Art Museum, Baltimore, Maryland

Persephone used to live far away from the other deities, a goddess within Nature herself before the days of planting seeds and nurturing plants. In the Olympian telling, the gods Hermes and Apollo had wooed Persephone; but Demeter rejected all their gifts and hid her daughter away from the company of the Olympian deities.^[68] The story of her abduction by Pluto against her will, is traditionally referred to as the Rape of Persephone. It is first mentioned in Hesiod's Theogony.^[69] Zeus, it is said, advised Pluto (Hades) who was in love with the beautiful Persephone, to carry her off, as her mother Demeter, was not likely to allow her daughter to go down to Hades. Persephone

was gathering flowers with Artemis and Athena, the Homeric hymn says—or Leucippe, or Oceanids—in a field when Hades came to abduct her, bursting through a cleft in the earth.. Demeter, when she found her daughter had disappeared, searched for her all over the earth with torches. In most versions she forbids the earth to produce, or she neglects the earth and in the depth of her despair she causes nothing to grow. Helios, the sun, who sees everything, eventually told Demeter what had happened and at length she discovered the place of her abode. Finally, Zeus, pressed by the cries of the hungry people and by the other deities who also heard their anguish, forced Hades to return Persephone.^[70]

Hades indeed complied with the request, but first he tricked her giving her a kernel of a pomegranate to eat. She ate four seeds, which correspond to the dry summer months in Greece. It was a rule of the Fates that whoever consumed food or drink in the Underworld was doomed to spend eternity there. Persephone was released by Hermes, who had been sent to retrieve her, but she was obliged to spend four months of a year in the underworld, and the remaining two thirds with the gods above.^[70] The various local traditions place Persephone's abduction in a different location. The Sicilians, among whom her worship was probably introduced by the Corinthian and Megarian colonists, believed that Hades found her in the meadows near Enna, and that a well arose on the spot where he descended with her into the lower world. The Cretans thought that their own island had been the scene of the rape, and the Eleusinians mentioned the Nysian plain in Boeotia, and said that Persephone had descended with Hades into the lower world at the entrance of the western Oceanus. Later accounts place the rape in Attica, near Athens, or near Eleusis.^[70]



Hades abducting **Persephone**, wall painting in
the small royal tomb at Vergina, Macedonia,
Greece



The return of Persephone, by Frederic Leighton
(1891)

The Homeric hymn mentions the *Nysion* (or *Mysion*), probably a mythical place which didn't exist in the map. The locations of this mythical place may simply be conventions to show that a magically distant chthonic land of myth was intended in the remote past.^[19] Before Persephone was abducted by Hades, the shepherd Eumolpus and the swineherd Eubuleus, saw a girl being carried off into the earth which had violently opened up, in a black chariot, driven by an invisible driver. Eubuleus was feeding his pigs at the opening to the underworld when Persephone was abducted by Plouton. His swine were swallowed by the earth along with her, and the myth is an etiology for the relation of pigs with the ancient rites in Thesmophoria,^[71] and in Eleusis.

In the hymn, Persephone returns and she is reunited with her mother near Eleusis. Demeter as she has been promised established her mysteries (orgies) when the Eleusinians built for her a temple near the spring of Callichorus. These were awful mysteries, which were not allowed to be uttered. The uninitiated would spend a miserable existence in the gloomy space of Hades, after death.^[72]

In some versions, Ascalaphus informed the other deities that Persephone had eaten the pomegranate seeds. When Demeter and her daughter were reunited, the Earth flourished with vegetation and color, but for some months each year, when Persephone returned to the underworld, the earth once again became a barren realm. This is an origin story to explain the seasons.

In an earlier version, Hecate rescued Persephone. On an Attic red-figured bell krater of ca 440 BC in the Metropolitan Museum of Art, Persephone is rising as if up stairs from a cleft in the earth, while Hermes stands aside; Hecate, holding two torches, looks back as she leads her to the enthroned Demeter.^[73]

The tenth-century Byzantine encyclopedia *Suda* introduces a goddess of a blessed afterlife assured to Orphic mystery initiates. This Macaria is asserted to be the daughter of Hades, but no mother is mentioned.^[74]

Pluto-Interpretation of the myth

In the myth Pluto abducts Persephone to be his wife and the queen of his realm.^[75] Pluto (Πλούτων, *Ploutōn*) was a name for the ruler of the underworld; the god was also known as Hades, a name for the underworld itself. The name *Pluton* was conflated with that of Ploutos (Πλούτος *Ploutos*, "wealth"), a god of wealth, because mineral wealth was found underground, and because Pluto as a chthonic god ruled the deep earth that contained the seeds necessary for a bountiful harvest.^[75] *Plouton* is lord of the dead, but as Persephone's husband he has serious claims to the powers of fertility.^[76]

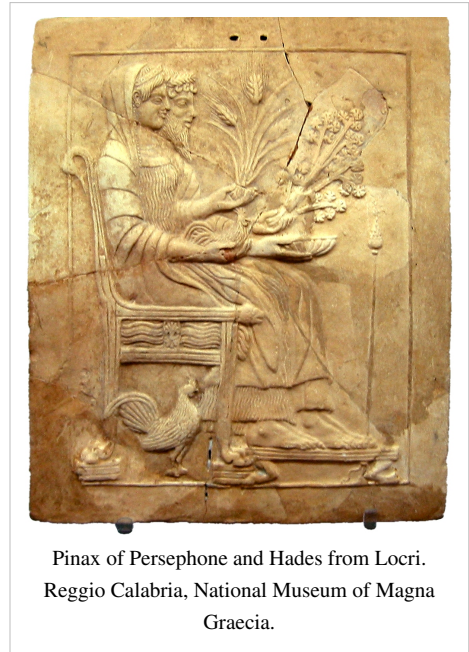
In the Theogony of Hesiod Demeter was united with the hero Iasion in Crete and she bore Ploutos, who can make everyone rich.^[69] This union seems to be a reference to a hieros gamos (ritual copulation) to ensure the earth's fertility.^[76] This ritual copulation appears in Minoan Crete, in many Near Eastern agricultural societies, and also in the Anthesteria^[77]

Nilsson believes that the original cult of Ploutos (or Pluto) in Eleusis was similar with the Minoan cult of the "divine child", who died in order to be reborn. The child was abandoned by his mother and then it was brought up by the powers of nature. Similar myths appear in the cults of Hyakinthos (Amyklai), Erichthonios (Athens), and later in the cult of Dionysos.^[78]

The Greek version of the abduction myth, is related with the corn which was the most important and rare in the Greek environment, and the return (ascent) of Persephone was celebrated at the autumn sowing. Pluto (Ploutos) represents the wealth of the corn that was stored in underground silos or ceramic jars (*pithoi*), during summer months. Similar subterranean *pithoi* were used in ancient times for burials and Pluto is fused with Hades, the King of the realm of the dead. During summer months, the Greek *Corn-Maiden* (Kore) is lying in the corn of the underground silos, in the realm of Hades and she is fused with Persephone, the Queen of the underworld. At the beginning of the autumn, when the seeds of the old crop are laid on the fields, she ascends and is reunited with her mother Demeter, for at that time the old crop and the new meet each other. For the initiated this union was the symbol of the eternity of human life that flows from the generations which spring from each other.^{[79][80]}

Elysion

Hesiod refers to the island of the "happy dead"^[81] and it is the Elysion, where according to an old Minoan belief, the departed could have a different, but happier existence. This was a land at the western extremity of the river that surrounded earth where sun rested at night in order to be reborn in the morning. The Egyptians believed that they would be reborn if they followed the course of the sun and later that they would spend there a happy eternity.^[82] Elysion is probably counterpart with Eleusis, the city of the Eleusinian mysteries, and it may have been offered like a reward to the initiated. The Greeks believed that only the beloved of the gods could exist there.^[83] Pindar in some fragments speaks for the immortality of the souls, which may spent in Elysion a happy eternity.^[84] In Odyssey Homer carries the old belief to the ideal island for mortals Scheria, the imaginary perfect world that was offered to the future emigrants. This island, which the tradition relates with Elysion, became the lost dream of the Greek world.^[85]



Pinax of Persephone and Hades from Locri.
Reggio Calabria, National Museum of Magna
Graecia.

The Arcadian myths



From L-R, Artemis, Demeter, Veil of Despoina, Anytus, Tritoness from the throne of Despoina at Lycosura. National Archaeological Museum of Athens

The primitive myths of isolated Arcadia seem to be related with the first Greek-speaking people who came from the north-east during the bronze age. Despoina, (the mistress) the goddess of the Arcadian mysteries, is the daughter of Demeter and Poseidon *Hippios* (horse), who represents the river spirit of the underworld that appears as a horse as often happens in northern-European folklore. He pursues the mare-Demeter and from the union she bears the horse Arion and a daughter who originally had the form or the shape of a mare. The two

goddesses were not clearly separated and they were closely connected with the springs and the animals. They were related with the god of rivers and springs; Poseidon and especially with Artemis, the Mistress of the Animals who was the first nymph.^[2] According to the Greek tradition a hunt-goddess preceded the harvest goddess.^[86] In Arcadia Demeter and Persephone were often called *Despoinai* (Δέσποιναι, "the mistresses") in historical times. They are the two Great Goddesses of the Arcadian cults, and evidently they come from a more primitive religion.^[19] The Greek god Poseidon probably substituted the companion (*Paredros*, Πάρεδρος) of the Minoan Great goddess.^[87] in the Arcadian mysteries.

Queen of the Underworld



Seated goddess, probably Persephone on her throne in the underworld, Severe style ca 480–60, found at Tarentum, Magna Graecia (Pergamon Museum, Berlin)

Persephone held an ancient role as the dread queen of the Underworld, within which tradition it was forbidden to speak her name. This tradition comes from her conflation with the very old chthonic divinity Despoina (the mistress), whose real name could not be revealed to anyone except those initiated to her mysteries.^[61] As goddess of death she was also called a daughter of Zeus and Styx,^[88] the river that formed the boundary between Earth and the underworld. Homer describes her as the formidable, venerable majestic queen of the shades, who carries into effect the curses of men upon the souls of the dead, along with her husband Hades.^[89] In the reformulation of Greek mythology expressed in the *Orphic Hymns*, Dionysus and Melinoe are separately called children of Zeus and Persephone.^[90] Groves sacred to her stood at the western extremity of the earth on the frontiers of the lower world, which itself was called "house of Persephone".^[91]

Her central myth served as the context for the secret rites of regeneration at Eleusis,^[92] which promised immortality to initiates.

Cult of Persephone

Persephone was worshipped along with her mother Demeter and in the same mysteries. Her cults included agrarian magic, dancing, and rituals. The priests used special vessels and holy symbols, and the people participated with rhymes. In Eleusis there is evidence of sacred laws and other inscriptions^[22]

Cult of Demeter and the Maiden is found at Attica, in the main festivals Thesmophoria and Eleusinian mysteries and in a lot of local cults. These festivals were almost always celebrated at the autumn showing, and at full-moon according to the Greek tradition. In some local cults the fests were dedicated to Demeter.

Thesmophoria



Kore, daughter of Demeter, celebrated with her mother by the Thesmophorizusae (women of the festival). Acropolis Museum, Athens

Thesmophoria, were celebrated in Athens, and the festival was widely spread in Greece. This was a festival of secret women-only rituals connected with marriage customs and commemorated the third of the year, in the month Pyanepsion, when Kore was abducted and Demeter abstained from her role as goddess of harvest and growth. The ceremony involved sinking sacrifices into the earth by night and retrieving the decaying remains of pigs that had been placed in the *megara* of Demeter, (trenches and pits or natural clefts in rock), the previous year. These were placed on altars, mixed with seeds, then planted.^[93] Pits rich in organic matter at Eleusis have been taken as evidence that the Thesmophoria was held there as well as in other demes of Attica.^[94] This agrarian magic was also used in the cult of the earth-goddesses *potniai* (mistresses) in the Cabeirian, and in Knidos.^[95]

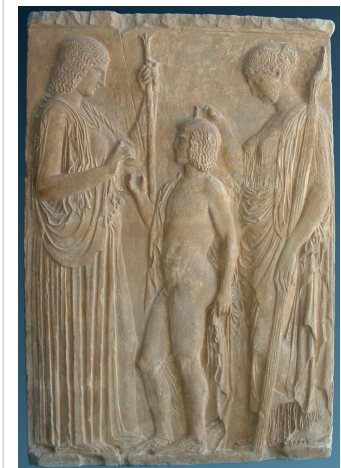
The festival was celebrated in three days. The first was the "way up" to the sacred space, the second the day of festing when they ate pomegranate seeds and the third was a meat fest in celebration of Kalligeneia a goddess of beautiful birth. Zeus penetrated the mysteries

as Zeus- Eubuleus^[93] which is an euphemistical name of Hades (Chthonios Zeus).^[17] In the original myth which is an etiology for the ancient rites, Eubuleus was a swineherd who was feeding his pigs at the opening to the underworld when Persephone was abducted by Plouton. His swine were swallowed by the earth along with her.^[71]

Eleusinian mysteries

The Eleusinian mysteries was a festival celebrated at the autumn sowing in the city Eleusis. Inscriptions are referring to "the Goddesses" accompanied by the agricultural god Triptolemos probably son of Ge and Oceanus.^[96] and "the God and the Goddess" (Persephone and Plouton) accompanied by Eubuleus who probably led the way back from the underworld.^[97] The myth was represented in a cycle with three phases: the "descent", the "search", and the "ascent", with contrasted emotions from sorrow to joy which roused the mystae to exultation. The main theme was the ascent of Persephone and the reunion with her mother Demeter.^[79] The festival activities included dancing, probably across the Rharian field, where according to the myth the first corn grew.

At the beginning of the fest the priests filled two special vessels and poured out, the one towards the west, the other towards the east. The people looking both to the sky and the earth shouted in a magical rhyme "rain and conceive". In a ritual a child initiated from the herth (the divine fire). It was the ritual of the "divine child" who originally was Ploutos. In the Homeric hymn the ritual is connected with the myth of the agricultural god Triptolemos^[56] The high point of the celebration was "an ear of corn cut in silence", which represented the force of the new life. The idea of immortality didn't exist in the mysteries at the beginning, but the initiated believed that they would have a better fate in the underworld. Death remained a reality, but at the same time a new beginning like the plant which grows from the buried seed.^[22] In the earliest depictions Persephone is an armless and legless deity, who grows out of the ground.^[98]

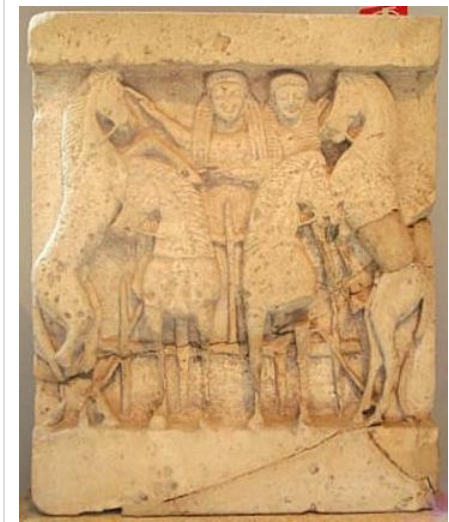


The Eleusinian trio: Persephone, Triptolemos and Demeter on a marble bas-relief from Eleusis, 440-430 BC. National Archaeological Museum of Athens

Local cults

Local cults of Demeter and Kore existed in Greece, Asia Minor, Sicily, Magna Graecia, and Libya.

- **Attica:**^[19]
 - Athens, in the mysteries of Agrae. This was a local cult near the river Ilissos. They were celebrated during spring in the month Anthesterion. Later they became an obligation for the participants of the “great” Eleusinian mysteries. There was a temple of Demeter and Kore, and an image of Triptolemos.^[99]
 - Piraeus: The *Skirophoria*, a festival related with the Thesmophoria.
 - Megara: Cult of Demeter *thesmophoros* and Kore. The city was named after its *megara*.^[100]
 - Aegina: Cult of Demeter *thesmophoros* and Kore.
 - Phlya, near Koropi, in the mysteries of Phlya: These have very old roots, and were probably originally dedicated to Demeter Anesidora, Kore, and Zeus- Ktesios, who was the god of the underground stored corn. Pausanias mentions a temple of Demeter-Anesidora, Kore Protogone, and Zeus Ktesios. The surname Protogonos, indicates a later Orphic influence. It seems that the mysteries were related with the mysteries of Andania in Messene.^[101]
- **Boeotia:**
 - Thebes, which Zeus is said to have been given to her as an acknowledgement for a favour she had bestowed to him.^[102]
Pausanias records a grove of Cabeirian Demeter and the Maid, three miles outside the gates of Thebes, where a ritual was performed, so called on the grounds that Demeter gave it to the Cabeiri, who established it at Thebes. The Thebans told Pausanias that some inhabitants of Naupactus had performed the same rituals there, and had met with divine vengeance.^[103] The Cabeirian mysteries were introduced from Asia Minor at the end of the archaic period. There is not any information of the older cult, and it seems that the Cabeiri were originally wine- daemons. Inscriptions from the temple in Thebes mention the old one Cabir, and the new one son (pais), who are different.^[101] According to Pausanias, Pelarge the daughter of Potnieus, was connected with the cult of Demeter in the Cabeirian (potniai).^[95]
 - A fest in Boeotia, in the month *Demetrios* (Pyanepsion), probably similar with the Thesmophoria.
 - Thebes: Cult of Demeter and Kore in a fest named Thesmophoria but probably different. It was celebrated in the summer month *Bukatios*.^{[19][104]}
- **Peloponnese** (except Arcadia)^[19]
 - **Hermione** : An old cult of Demeter Chthonia, Kore, and *Klymenos* (Hades). Cows were pushed into the temple, and then they were killed by four women. It is possible that Hermione was a mythical name, the place of the souls.^[17]
 - Asine: Cult of Demeter Chthonia. The cult seems to be related with the original cult of Demeter in Hermione.^[17]
 - Lakonia: Temple of Demeter *Eleusinia* near Taygetos. The fest was named *Eleuhinia*, and the name was given before the relation of Demeter with the cult of Eleusis.
 - Lakonia at Aigila: Dedicated to Demeter. Men were excluded.
 - near Sparta: Cult of Demeter and Kore, the Demeters (Δαμάτρες, "Damaters"). According to Hesychius, the fest lasted three days (Thesmophoria).
 - Corinth: Cult of Demeter, Kore and Pluton.^[17]



Demeter drives her horse-drawn chariot containing her daughter Persephone at Selinunte, Sicily 6th century BC

- Triphylia in Elis: Cult of Demeter, Kore and Hades.^[17]
- Pellene: Dedicated to the *Mysian* Demeter. Men were excluded. The next day, men and women became naked.
- Andania in Messenia (near the borders of Arcadia): Cult of the Great goddesses, Demeter and *Hagne*. Hagne, a goddess of the spring, was the original deity before Demeter. The temple was built near a spring.
- **Arcadia**^[18]
 - Pheneos : Mysteries of Demeter *Thesmia* and Demeter *Eleusinia*. The Eleusinian cult was introduced later. The priest took the "holy book" from a natural cleft. He used the mask of Demeter *Kidaria*, and he hit his stick on the earth, in a kind of agrarian magic. An Arcadian dance was named kidaris.
 - **Pallantion** near Tripoli: Cult of Demeter and Kore.
 - Karyai: Cult of Kore and Pluton.^[17]
 - Tegea: Cult of Demeter and Kore, the *Karpophoroi*, "Fruit givers".
 - Megalopolis: Cult of the Great goddesses, Demeter and *Kore Sotira*, "the savior".
 - Mantinea: Cult of Demeter and Kore in the fest *Koragia*.^[105]
 - Trapezus: Mysteries of the Great goddesses, Demeter and Kore. The temple was built near a spring, and a fire was burning out of the earth.
 - near Thelpusa in Onkeion: Temple of Demeter Erinys (vengeful) and Demeter Lusia (bathing). In the myth Demeter was united with Poseidon Hippios (horse) and bore the horse Arion and the unnamed. The name Despoina was given in West Arcadia.
 - Phigalia: Cult of the mare-headed Demeter (black), and Despoina. Demeter was depicted in her archaic form, a Medusa type with a horse's head with snaky hair, holding a dove and a dolphin.^[106] The temple was built near a spring
 - Lycosura, Cult of Demeter and Despoina. In the portico of the temple of Despoina there was a tablet with the inscriptions of the mysteries. In front of the temple there was an altar to Demeter and another to Despoine, after which was one of the Great Mother. By the sides stood Artemis and Anytos, the Titan who brought up Despoine. Besides the temple there was the hall where the Arcadians celebrated the mysteries^{[107][108]} A fire was always burning in front of the temple of Pan (the goat-god), the god of the wild, shepherds and flocks. In a relief appear dancing animal-headed women (or with animal-masks) in a procession. Near the temple have been found terracotta figures with human bodies, and heads of animals.^[18]
- **Islands**
 - Paros: Cult of Demeter, Kore and Zeus-Eubuleus.^[17]
 - Amorgos: Cult of Demeter, Kore and Zeus-Eubuleus.^[17]
 - Delos: Cult of Demeter, Kore, and Zeus-Eubuleus. Probably a different fest with the name Thesmophoria, celebrated in a summer month (the same month in Thebes). Two big loafs of bread were offered to the two goddesses. Another fest was named "Megalartia".^{[19][104]}
 - Mykonos: Cult of Demeter, Kore and Zeus-Buleus.
 - Crete : Cult of Demeter and Kore, in the month Thesmophorios.
 - Rhodes: Cult of Demeter and Kore, in the month Thesmophorios. The two goddesses are the Damaters in an inscription from Lindos
- Asia Minor
 - Knidos: Cult of Demeter, Kore and Pluton.^[17] Agrarian magic similar with the one used in Thesmophoria and in the cult of the potniai (Cabeirian).^[19]
 - Ephesos : Cult of Demeter and Kore, celebrated at night-time.^[109]
 - Priene: Cult of Demeter and Kore, similar with the Thesmophoria.^[19]
- Sicily
 - Syracuse: There was a harvest festival of Demeter and Persephone at Syracuse when the grain was ripe (about May).^[110]

- A fest *Koris katagogi*, the descent of Persephone into the underworld.^[19]
- Magna Graecia
 - Epizephyrian Locri: A temple associated with childbirth; its treasure was looted by Pyrrhus.^[111]
 - Archaeological finds suggest that worship of Demeter and Persephone was widespread in Sicily and Greek Italy.
- Libya
 - Cyrene: Temple of Demeter and Kore^[19]

Ancient literary references

- Homer:
 - **Iliad:**
 - "the gods fulfilled his curse, even Zeus of the nether world and dread Persephone." (9, line 457; A. T. Murray, trans)
 - "Althea prayed instantly to the gods, being grieved for her brother's slaying; and furthermore instantly beat with her hands upon the all-nurturing earth, calling upon Hades and dread Persephone" (9, 569)
 - **Odyssey:**
 - "And come to the house of Hades and dread Persephoneia to seek sooth saying of the spirit of Theban Teiresias. To him even in death Persephoneia has granted reason that ..." (book 10, card 473)
- Hymns to Demeter^[112]
 - **Hymn 2:**
 - "Mistress Demeter goddess of heaven, which God or mortal man has rapt away Persephone and pierced with sorrow your dear heart?(hymn 2, card 40)
 - **Hymn 13:**
 - "I start to sing for Demeter the lovely-faced goddess, for her and her daughter the most beautiful Persephoneia. Hail goddess keep this city safe!" (hymn 13, card 1)
- Pindar^[112]
 - **Olympian:**
 - "Now go Echo, to the dark-walled home of Phersephona."(book O, poem 14)
 - **Isthmean:**
 - "Aecus showed them the way to the house of Phersephona and nymphs, one of them carrying a ball."(book 1, poem 8)
 - **Nemean:**
 - "Island which Zeus, the lord of Olympus gave to Phersephona;he nodded descent with his flowers hair."(book N, poem 1)
 - **Pythian:**
 - "You spendlor-loving city, most beautiful on earth, home of Phersephona. You who inhabit the hill of well-built dwellings."(book P, poem 12)
- Aeschylus^[112]
 - **Libation bearers:**
 - Electra:"O Phersephassa, grant us indeed a glorious victory!" (card 479)
- Aristophanes^[112]
 - **Thesmophoriazusae:**

- [22] Burkert (1985), pp. 285–290.
- [23] Burkert (1985) p. 42
- [24] Burkert (1985) pp. 40–45
- [25] http://www.earlywomenmasters.net/demeter/pics/persephone_vanishing.gif
- [26] Burkert (1985) p. 40
- [27] *Odyssey* 12.213, 226, 386. In 12.634 she threatens Odysseus that she will send the head of Gorgo from Hades against him : Martin Nilsson (1967), Vol I, pp. 453–455
- [28] Martin Nilsson (1967) Vol I, pp. 453–455
- [29] Charon, "glad", probably euphemistically "death". Liddell and Scott, *A Greek-English Lexicon* (Oxford: Clarendon Press 1843, 1985 printing), entries on *χαροπός* and *χάρων*, pp. 1980–1981; *Brill's New Pauly* (Leiden and Boston 2003), vol. 3, entry on "Charon", pp. 202–203.
- [30] J.Sakellarakis (1987). Herakleion Museum. Illustrated guide to the Museum. Ekdotike Athenon, p. 64 (Gallery VIII case No. 184)
- [31] Burkert (1985) p. 32
- [32] Kerenyi (1976), *Dionysos, archetypal image of indestructible life*. Princeton University Press. p. 24
- [33] Karl Kerenyi (1967). *Eleusis. Archetypal image of mother and daughter*. Princeton University Press. p 31f
- [34] Burkert (1985) p. 289
- [35] *ἐν ἀνδρῶν, ἐν θεῶν γένος*, "One is the nature of men, another one the nature of gods": Erwin Rhode (1961), *Psyche* I p. 293
- [36] J.Frazer *The Golden Bough, Part IV, Adonis, Attis and Osiris*
- [37] F.Schachermeyer (1972), *Die Minoische Kultur des alten Kreta*, W.Kohlhammer Stuttgart, pp. 141, 308
- [38] Thera and the Aegean world I , 1978, Publ. Thera and the Aegean, p. 669 ISBN 0-9506133-0-4 (A. Furumark: Thera catastrophe, Consequencies for the European civilization)
- [39] A series of four daemons on a seal from Phaistos: Nilsson (1967) Vol I, pp. 294–297 , Tf 22,3
- [40] Nilsson (1967), Vol I , pp. 294–297
- [41] "Daemon between two lions (Mycenean)". "Man between daemons (Phigalia)": Nilsson (1967), Vol I, pp. 294–297, Tf 20,7 Tf 19,6
- [42] Burkert (1985) pp. 34–40
- [43] "Hermes and the Anodos of Pherephata": Nilsson (1967) p. 509 taf. 39,1
- [44] F.Schachermeyer (1967) p. 144
- [45] Burkert (1985), p. 24
- [46] Karl Kerenyi (1976), *Dionysos: archetypal image of indestructible life*, pp. 89, 90 ISBN 05210855866
- [47] Hesychius, listing of *ἄδνόν*, a Cretan-Greek form for *ἄγνόν*, "pure"
- [48] Kerenyi(1976), p.24
- [49] "To what extent one can and must differentiate between Minoan and Mycenaean religion is a question which has not yet found a conclusive answer" :Burkert]] (1985). p. 21.
- [50] Bernard Clive Dietrich (1974). *The origins of the Greek religion* . Walter and Gruyter & Co. pp. 65–66 ISBN 3-11-003982-6
- [51] Nilsson (1967) pp. 274–276, 713
- [52] Bowra (1957), pp. 44–46
- [53] G .Mylonas (1932). *Eleusiniaka*. I,1 ff
- [54] John Chadwick (1976).*The Mycenaean World*. Cambridge University Press
- [55] Nilsson. (1967). Vol I, pp. 473,474
- [56] "In Greek mythology Achilleus becomes immortal by the divine fire. His heel was his only mortal element, because it was not touched by the fire : Wunderlich (1972), *The secret of Crete* p. 134
- [57] Pausanias :8.25, 4 -8.42 -8.37, 1ff. :Nilsson (1967) Vol I, p. 479,480
- [58] Martin Robertson (1959). *La peinture Grecque*. Edition d'art Albert Skira. Geneve p.31, National Archaeological Museum of Athens, No2665
- [59] "procession of daemons in front of a goddess on a goldring from Tiryns." Martin Nilsson (1967) Vol I, p.293
- [60] " Despoine was her surname among the many, just as they surnamed Demeter's daughter by Zeus Kore" : Pausanias 8.37.1,8.38.2 (<http://www.theoi.com/Georgikos/Despoine.html>)
- [61] "Pausanias 8.37.9" (<http://www.perseus.tufts.edu/hopper/text?doc=Paus.+8.37.9&fromdoc=Perseus:text:1999.01.0160>). Perseus.tufts.edu. . Retrieved 2012-07-06.
- [62] Wunderlich (1972), *The secret of Crete* p. 284
- [63] Nilsson (1967), p.311
- [64] Burkert (1985), "Greek Religion", p. 28
- [65] Janda (2010), pp. 16–44
- [66] Testimonia of Pherecydes in an early 5th c. BC fragment, FGrH 3, 178, in the context of a discussion on the name of Dionysus: "*Nāsas* (acc. pl.), he [Pherecydes] said, was what they called the trees."
- [67] The axis mundi of Indo-European mythology is represented both as a world-tree and as a world-mountain: Janda (2010), pp. 16–44
- [68] "Loves of Hermes : Greek mythology" (<http://www.theoi.com/Olympios/HermesLoves.html>). Theoi.com. . Retrieved 2012-07-06.
- [69] Hesiod, *Theogony* 914 (<http://www.perseus.tufts.edu/hopper/text?doc=Hes.Th.914&lang=original&highlight=Persephone>),
- [70] "Theoi Project - Persephone" (<http://www.theoi.com/Khthonios/Persephone.html>). Theoi.com. . Retrieved 2012-07-06.

- [71] Reference to the Thesmophoria in Lucian's *Dialogues of the Courtesans* 2.1.
- [72] Hom.Hymn.Demeter 470 : "Awful mysteries which no one may in any way transgress or pry into or utter, for deep awe of the gods checks the voice. Happy is he among men upon earth who has seen these mysteries; but he who is uninitiate and who has no part in them, never has lot of like good things once he is dead, down in the darkness and gloom."
- [73] The figures are unmistakable, as they are inscribed "Persophata, Hermes, Hekate, Demeter"; Gisela M. A. Richter, "An Athenian Vase with the Return of Persephone" *The Metropolitan Museum of Art Bulletin* 26.10 (October 1931:245–248)
- [74] Suidas s.v. Makariai, with English translation at Suda On Line (<http://www.stoa.org/sol>), Adler number mu 51 (http://www.stoa.org/sol-bin/search.pl?db=REAL&field=adlerhw_gr&searchstr=mu,51)
- [75] William Hansen (2005) *Classical Mythology: A Guide to the Mythical World of the Greeks and Romans* (Oxford University Press, 2005), pp. 180-182.
- [76] Ap. Athanassakis, (2004) *Hesiod. Theogony, Works and Days, Shield*, Johns Hopkins University Press, p. 56.
- [77] "This is the time when Zeus mated with Semele, who is also Persephone, and Dionysos was conceived. It is also the time when Dionysos took Ariadne to be His wife, and so we celebrate the marriage of the Basilinna (religious Queen) and the God." The Anthesteria (<http://www.cs.utk.edu/~mclennan/BA/JO-Anth.html>) Bibliotheca Arcana (1997)
- [78] Martin Nilsson (1967). Vol I, pp. 215-219
- [79] "Martin Nilsson, "The Greek popular religion", The religion of Eleusis, pp 51-54" (<http://www.sacred-texts.com/cla/gpr/>). Sacred-texts.com. 2005-11-08. . Retrieved 2012-07-06.
- [80] Martin Nilsson (1967) Vol I, pp.473-474
- [81] Hesiod. *Work and days* 166 ff
- [82] —Jan Assmann (2001), *Death and Salvation in Ancient Egypt* Cornell University Press, p. 392
- [83] F. Schachermeyer (1964), *Die Minoische Kultur des alten Kreta*, W. Kohlhammer Stuttgart, pp. 141-146, 305
- [84] Pindar, *Fr.133, Bergk* :Persephone and the wandering of the souls :M.Nilsson (1967). *Die Geschichte der Griechischen Religion, Vol I* . C.F.Beck Verlag. Munchen. p.691, 692
- [85] Odyssey 7.259, 7.297: Description of the island, 8.114-6: Magic garden that gives fruits in all seasons, 7.320: Connection with Rhadamanthus, judge of Elysion —Claude Mossé (1984), *La Grèce archaïque d'Homère à Eschyle, VIIIe-VIe av. J.C.* Edition du Seuil, Paris, pp 68, 92-94, 96-98, 105
- [86] Pausanias 2.30.2
- [87] Nilsson, Vol I, p.:444
- [88] Apollodorus, *Library* 1.3 (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0022:text=Library:book=1:chapter=3&highlight=persephone>).
- [89] Homer. *Odyssey*, 10.494
- [90] *Orphica*, 26, 71
- [91] Odyssey 10.491, 10.509
- [92] Károly Kerényi, *Eleusis: Archetypal Image of Mother and Daughter*, 1967, *passim*
- [93] Burkert (1985), pp. 240-243
- [94] Clinton, *Greek Sanctuaries*, p. 113.
- [95] Potniai: *Pelarge* daughter of *Potnieus* is connected with the cult of Demeter in the Cabeirian : Pausanias 9.25,8, Nilsson (1967) Vol I pp. 151, 463
- [96] Pseudo Apollodorus *Bibliotheca* IV.2
- [97] Kevin Klinton (1993), *Greek Sanctuaries: New Approaches*, Rootledge, p. 11
- [98] Burkert (1985), p. 42
- [99] Pausanias 1.14,1: Nilsson (1967), Vol I, pp. 668-670
- [100] Pausanias I 42,6 , Nilsson (1967), *Vol I*, p. 463
- [101] Nilsson (1967), *Vol I*, pp. 668-670
- [102] Scholia ad. Euripides Phoen. 487
- [103] Pausanias 9.25.5
- [104] Diodorus Siculus (v.4.7) : "At Thebes or Delos the festival occurred two months earlier, so any seed-sowing connection was not intrinsic."
- [105] For Mantinea, see *Brill's New Pauly* "Persephone", II D.
- [106] L. H. Jeffery (1976). *Archaic Greece: The Greek city states c.800-500 B.C* (Ernest Benn Limited) p 23 ISBN 0-510-03271-0
- [107] "Pausanias 8.37.1,8.38.2" (<http://www.theoi.com/Georgikos/Despoine.html>). Theoi.com. . Retrieved 2012-07-06.
- [108] "Reconstruction of interior of Sanctuary of Despoina" (<http://www.perseus.tufts.edu/hopper/image?img=1993.01.0583&redirect=true>). Perseus.tufts.edu. . Retrieved 2012-07-06.
- [109] Herodotus VI, 16: Nilsson (1967) ,*Vol I*, p. 464
- [110] *Brill's New Pauly*, "Persephone", citing Diodorus 5.4
- [111] Livy: 29.8, 29.18
- [112] "perseus tufts-persephone" (<http://www.perseus.tufts.edu/hopper/searchresults?q=persephone>). Perseus.tufts.edu. . Retrieved 2012-07-06.
- [113] "Virgil: Aeneid IV" (http://www.poetryintranslation.com/PITBR/Latin/VirgilAeneidIV.htm#_Toc342020). Poetryintranslation.com. . Retrieved 2012-07-06.

[114] <http://www.goodreads.com/book/show/15724908-persephone>

References


- Apollodorus, *Apollodorus, The Library, with an English Translation by Sir James George Frazer, F.B.A., F.R.S. in 2 Volumes*, Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1921.
- Bowra Maurice (1957), *The Greek experience*. The World Publishing Company, Cleveland and New York.
- Burkert Walter (1985). *Greek Religion*. Harvard University Press . ISBN 0-674-36281-0
- Farnell, Lewis Richard (1906), *The Cults of the Greek States*, Volume 3 (Chapters on: Demeter and Kore-Persephone; Cult-Monuments of Demeter-Kore; Ideal Types of Demeter-Kore).
- Janda, Michael (2010), *Die Musik nach dem Chaos*. Innsbruck
- Homer, *The Iliad with an English Translation by A.T. Murray, Ph.D. in two volumes*, Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1924.
- Homer, *The Odyssey with an English Translation by A.T. Murray, Ph.D. in two volumes*. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1919.
- Kerenyi Karl (1967), *Eleusis: Archetypal image of mother and daughter* . Princeton University Press.
- Kerenyi, Karl (1976), *Dionysos: Archetypal Image of Indestructible Life*, Princeton: Bollingen, Google Books preview (http://books.google.co.uk/books?id=cXL-QIIhn5gC&printsec=frontcover&dq=Dionysos:+Archetypal+Image+of+Indestructible+Life&source=bl&ots=Yfys2bq-l8&sig=ktZbkmKrfdmJlQ8bHPJzd6ZhaY&hl=en&ei=jggGTbirMoeA4Qax1JG7Cg&sa=X&oi=book_result&ct=result&resnum=1&ved=0CB0Q6AEwAA#v=onepage&q&f=false)
- Nilsson Martin (1967), *Die Geschichte der Griechischen Religion, Vol I* , C.F Beck Verlag, Muenchen. Revised ed.
- Nilsson Martin (1950), *Minoan-Mycenaean Religion, and its Survival in Greek Religion*, Lund:Gleerup. Revised 2nd ed.
- Pausanias, *Pausanias Description of Greece with an English Translation by W.H.S. Jones, Litt.D., and H.A. Ormerod, M.A., in 4 Volumes*, Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1918.
- Rohde Erwin (1961), *Psyche. Seelenkult und Unsterblichkeitsglaube der Griechen. Wissenschaftliche Buchgesellschaft*. Darmstad. (First edition 1893) : full text in German downloadable as pdf (http://books.google.com/books?id=uiZF4fYQTQC&printsec=frontcover&dq=intitle:Psyche+inauthor:Erwin+inauthor:Rohde&lr=&as_brr=3#PPR3,M1).
- Rohde Erwin (2000), *Psyche: The Cult of Souls and the Belief in Immortality among the Greeks* , trans. from the 8th edn. by W. B. Hillis (London: Routledge & Kegan Paul, 1925; reprinted by Routledge, 2000), online (http://books.google.com/books?id=EsVTr_6c7E0C&printsec=frontcover&dq=intitle:Psyche+inauthor:Erwin+inauthor:Rohde&lr=&as_brr=3)
- Schachermeyr Fritz (1964), *Die Minoische Kultur des alten Kreta*, W.Kohlhammer Verlag Stuttgart.
- Smith, William; *Dictionary of Greek and Roman Biography and Mythology*, London (1873). "Perse'phone" (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0104:entry=persephone-bio-1>)
- Zuntz Günther (1973), *Persephone: Three Essays on Religion and Thought in Magna Graecia*

External links

- Martin Nilsson. The Greek popular religion (<http://www.sacred-texts.com/cla/gpr>)
- Adams John Paul. Mycenaean divinities (<http://www.csun.edu/~hcfl1004/mycen.html>)
- Theoi project:Persephone Goddess (<http://www.theoi.com/Khthonios/PersephoneGoddess.html>)
- Theoi project:The Rape of Persephone (<http://www.theoi.com/Khthonios/HaidesPersephone1.html>)
- The Princeton Encyclopedia of classical sites:Despoina (<http://www.perseus.tufts.edu/hopper/searchresults?q=despoina>)
- Theoi project:Despoine (<http://www.theoi.com/Georgikos/Despoine.html>)
- Kore Photographs (<http://www.flickr.com/photos/schumata/tags/kore/>)
- Flickr users' photos tagged with Persephone (<http://www.flickr.com/photos/tags/persephone/clusters/britishmuseum-museum/>)

Greek deities series
Primordial deities Titans Aquatic deities Chthonic deities
Twelve Olympians
Aphrodite Apollo Ares Artemis Athena Demeter Dionysus Hephaestus Hera Hermes Hestia Poseidon Zeus
Chthonic deities
Hades Persephone Gaia Demeter Hecate Iacchus Trophonius Triptolemus Erinyes

Hecate

Hecate	
	
The <i>Hecate Chiaramonti</i> , a Roman sculpture of triple Hecate, after a Hellenistic original (Museo Chiaramonti, Vatican Museums)	
Abode	Underworld
Symbol	Paired torches, dogs and keys
Consort	Aeëtes
Parents	Perses and Asteria
Children	Aegialeus, Absyrtus, Medea, Circe and Chalciopé
Roman equivalent	Trivia

Hecate or **Hekate** (𐀧𐀢𐀺𐀓 /ˈhɛkətiː/; ancient Greek Ἑκάτη, *Hekátē*; /ˈhɛkət/) is an ancient goddess, frequently depicted in triple form and variously associated with crossroads, entrance-ways, fire, light, the Moon, magic, witchcraft, knowledge of herbs and poisonous plants, necromancy, and sorcery.^{[1][2]} She has rulership over earth, sea and sky, as

well as a more universal role as Saviour (Soteira), Mother of Angels and the Cosmic World Soul.^{[3][4]}

Hecate may have originated among the Carians of Anatolia, where variants of her name are found as names given to children. William Berg observes, "Since children are not called after spooks, it is safe to assume that Carian theophoric names involving *hekat*- refer to a major deity free from the dark and unsavoury ties to the underworld and to witchcraft associated with the Hecate of classical Athens."^[5] She also closely parallels the Roman goddess Trivia, with whom she was identified in Rome.

Today Hecate is just one of the 'patron' goddesses of many witches, who in some traditions refer to her in the Goddess's aspect of the "Crone". But other traditional witches associate her with the Maiden and/or with the Mother as well, for Hecate has three faces, or *phases*. Her role as a tripartite goddess, which many modern-day Wiccans associate with the concept of 'the Maiden, the Mother and the Crone',^[6] an interpretation clearly from the ancient myths, songs and statuary, was again made popular in modern times by writers such as Robert Graves in *The White Goddess*, and many others. This association is also noted in the 20th century, with the occult author Aleister Crowley. Historical depictions and descriptions show her facing in three different directions, a clear and precise reference to the tripartite nature of this ancient Goddess. The later Greek Magical Papyri sometimes refer to her as also having the heads of animals, and this can be seen as a reference to her aspect of Motherhood, who is often depicted as a 'Mistress of Animals'.

Etymology, spelling, and pronunciation

Hecate is the transcription from the Latin, whereas *Hekate* is the transcription from the Greek. Both refer to the same goddess.

Notable proposed etymologies for the name Hecate are:

- From the Greek word for 'will'.^[7]
- From Greek Ἑκάτη [*Hekátē*], feminine equivalent of *Ἑκατός* *Hekatos*, obscure epithet of Apollo.^[8] This has been translated as "her that operates from afar", "her that removes or drives off",^[9] "the far reaching one" or "the far-darter".^[10]
- From the Egyptian goddess of childbirth, Heqet.^[11] has been suggested, but evidence for this is lacking.

Arthur Golding's 1567 translation of Ovid's *Metamorphoses* refers to "triple **Hecat**"^[12] and this spelling without the final E later appears in plays of the Elizabethan-Jacobean period.^[13] Noah Webster in 1866 particularly credits the influence of Shakespeare for the then-predominant pronunciation of "Hecate" without the final E.^[14]

Representations

The earliest Greek depictions of Hecate are single faced, not three-formed. Farnell states: "The evidence of the monuments as to the character and significance of Hecate is almost as full as that of the literature. But it is only in the later period that they come to express her manifold and mystic nature."^[15]

The earliest known monument is a small terracotta found in Athens, with a dedication to Hecate, in writing of the style of the 6th century. The goddess is seated on a throne with a chaplet bound round her head; she is altogether without attributes and character, and the only value of this work, which is evidently of quite a general type and gets a special reference and name merely from the inscription, is that it proves the single shape to be her earlier form, and her recognition at Athens to be earlier than the Persian invasion.^[16]



Statuette of Triple-bodied Hecate. Pen, ink and light brown and grey wash.

Greek deities series	
Primordial deities	
Titans and Olympian deities	
Aquatic deities	
Personified concepts	
Other deities	
Chthonic deities	
• Demeter	• Iacchus
• Erinyes	• Melinoe
• Gaia	• Persephone
• Hades	• Triptolemus
• Hecate	• Trophonius



Triple Hecate and the Charites, Attic, 3rd century BCE (Glyptothek, Munich)

The 2nd-century travel writer Pausanias stated that Hecate was first depicted in triplicate by the sculptor Alkamenes in the Greek Classical period of the late 5th century BCE^[17] which was placed before the temple of the Wingless Nike in Athens. Greek anthropomorphic conventions of art resisted representing her with three faces: a votive sculpture from Attica of the 3rd century BCE (*illustration, left*), shows three single images against a column; round the column of Hecate dance the Charites. Some classical portrayals show her as a triplicate goddess holding a torch, a key, serpents, daggers and numerous other items^[18]. Depictions of both a single form Hekate and triple formed, as well as occasional four headed descriptions continued throughout her history.

In Egyptian-inspired Greek esoteric writings connected with Hermes Trismegistus, and in magical papyri of Late Antiquity she is described as having three heads: one dog, one serpent, and one horse. In other representations her animal heads include those of a cow and a boar.^[19] Hecate's triplicity is elsewhere expressed in a more Hellenic fashion in the vast frieze of the great Pergamon Altar, now in Berlin, wherein she is shown with three bodies, taking part in the battle with the Titans. In the Argolid, near the shrine of the Dioscuri, Pausanias saw the temple of Hecate opposite the sanctuary of Eileithyia; He reported the image to be the work of Scopas, stating further, "This one is of stone, while

the bronze images opposite, also of Hecate, were made respectively by Polycleitus and his brother Naucydes, son of Mothon." (*Description of Greece* 2.22.7)

A 4th century BCE marble relief from Crannon in Thessaly was dedicated by a race-horse owner.^[20] It shows Hecate, with a hound beside her, placing a wreath on the head of a mare. She is commonly attended by a dog or dogs, and the most common form of offering was to leave meat at a crossroads. Images of her attended by a dog^[21] are also found at times when she is shown as in her role as mother goddess with child, and when she is depicted alongside the god Hermes and the goddess Kybele in reliefs^[22].

In the *Argonautica*, a 3rd century BCE Alexandrian epic based on early material,^[23] Jason placates Hecate in a ritual prescribed by Medea, her priestess: bathed at midnight in a stream of flowing water, and dressed in dark robes, Jason is to dig a round pit and over it cut the throat of a ewe, sacrificing it and then burning it whole on a pyre next to the pit as a holocaust. He is told to sweeten the offering with a libation of honey, then to retreat from the site without looking back, even if he hears the sound of footsteps or barking dogs.^[24] All these elements betoken the rites owed to a chthonic deity.

Mythology

Hecate has been characterized as a pre-Olympian chthonic goddess. She appears in the Homeric Hymn to Demeter and in Hesiod's *Theogony*, where she is promoted strongly as a great goddess. The place of origin of her following is uncertain, but it is thought that she had popular followings in Thrace.^[25] Her most important sanctuary was Lagina, a theocratic city-state in which the goddess was served by eunuchs.^[25] Lagina, where the famous temple of Hecate drew great festal assemblies every year, lay close to the originally Macedonian colony of Stratonikeia, where she was the city's patroness.^[26] In Thrace she played a role similar to that of lesser-Hermes, namely a governess of liminal regions (particularly gates) and the wilderness, bearing little resemblance to the night-walking crone some neo-pagans believe her to be. Additionally, this led to her role of aiding women in childbirth and the raising of young

men.



Hecate, Greek goddess of the crossroads; drawing by Stéphane Mallarmé in *Les Dieux Antiques, nouvelle mythologie illustrée* in Paris, 1880

The first literature mentioning Hecate is the *Theogony* by Hesiod:

[...] Hecate whom Zeus the son of Cronos honored above all. He gave her splendid gifts, to have a share of the earth and the unfruitful sea. She received honor also in starry heaven, and is honored exceedingly by the deathless gods. For to this day, whenever any one of men on earth offers rich sacrifices and prays for favor according to custom, he calls upon Hecate. Great honor comes full easily to him whose prayers the goddess receives favorably, and she bestows wealth upon him; for the power surely is with her. For as many as were born of Earth and Ocean amongst all these she has her due portion. The son of Cronos did her no wrong nor took anything away of all that was her portion among the former Titan gods: but she holds, as the division was at the first from the beginning, privilege both in earth, and in heaven, and in sea.^[27]

According to Hesiod, she held sway over many things:

"Whom she will she greatly aids and advances: she sits by worshipful kings in judgement, and in the assembly whom she will is distinguished among the people. And when men arm themselves for the battle that destroys men, then the goddess is at hand to give victory and grant glory readily to whom she will. Good is she also when men contend at the games, for there too the goddess is with them and profits them: and he who by might and strength gets the victory wins the rich prize easily with joy, and brings glory to his parents. And she is good to stand by horsemen, whom she will: and to those whose business is in the grey discomfortable sea, and who pray to Hecate and the loud-crashing Earth-Shaker, easily the glorious goddess gives great catch, and easily she takes it away as soon as seen, if so she will. She is good in the byre with Hermes to increase the stock. The droves of kine and wide herds of goats and flocks of fleecy sheep, if she will, she increases from a few, or makes many to be less. So, then, albeit her mother's only child, she is honored amongst all the deathless gods. And the son of Cronos made her a nurse of the young who after that day saw with their eyes the light of all-seeing Dawn. So from the beginning she is a nurse of the young, and these are her honours."^[27]

Hesiod emphasizes that Hecate was an only child, the daughter of Perses and Asteria, a star-goddess who was the sister of Leto (the mother of Artemis and Apollo). Grandmother of the three cousins was Phoebe the ancient Titaness who personified the moon.

Hesiod's inclusion and praise of Hecate in the *Theogony* has been troublesome for scholars, in that he seems to hold her in high regard, while the testimony of other writers, and surviving evidence, suggests that this was probably somewhat exceptional. It is theorized that Hesiod's original village had a substantial Hecate following and that his inclusion of her in the *Theogony* was a way of adding to her prestige by spreading word of her among his readers.^[28] However, it is clear that the special position given to Hecate by Zeus is upheld throughout her history by depictions found on coins depicting Hecate on the hand of Zeus^[29] as highlighted in more recent research presented by d'Este and Rankine^[30].

Hecate possibly originated among the Carians of Anatolia,^[25] the region where most theophoric names invoking Hecate, such as Hecataeus or Hecatomnus, the father of Mausolus, are attested,^[31] and where Hecate remained a Great Goddess into historical times, at her unrivalled^[32] cult site in Lagina. While many researchers favor the idea that she has Anatolian origins, it has been argued that "Hecate must have been a Greek goddess."^[33] The monuments

to Hecate in Phrygia and Caria are numerous but of late date.^[34]

If Hecate's cult spread from Anatolia into Greece, it is possible it presented a conflict, as her role was already filled by other more prominent deities in the Greek pantheon, above all by Artemis and Selene. This line of reasoning lies behind the widely accepted hypothesis that she was a foreign deity who was incorporated into the Greek pantheon. Other than in the *Theogony*, the Greek sources do not offer a consistent story of her parentage, or of her relations in the Greek pantheon: sometimes Hecate is related as a Titaness, and a mighty helper and protector of humans. Her continued presence was explained by asserting that, because she was the only Titan who aided Zeus in the battle of gods and Titans, she was not banished into the underworld realms after their defeat by the Olympians.

One surviving group of stories suggests how Hecate might have come to be incorporated into the Greek pantheon without affecting the privileged position of Artemis.^[28] Here, Hecate is a mortal priestess often associated with Iphigeneia. She scorns and insults Artemis, who in retribution eventually brings about the mortal's suicide. There was an area sacred to Hecate in the precincts of the Temple of Artemis at Ephesus, where the priests, *megabyzi*, officiated.^[35]

Hecate also came to be associated with ghosts, infernal spirits, the dead and sorcery. Shrines to Hecate were placed at doorways to both homes and cities with the belief that it would protect from restless dead and other spirits. Likewise, shrines to Hecate at three way crossroads were created where food offerings were left at the new moon to protect those who did so from spirits and other evils.^[36]

One interesting passage exists suggesting that the word "jinx" might have originated in a cult object associated with Hecate. "The Byzantine polymath Michael Psellus [...] speaks of a bullroarer, consisting of a golden sphere, decorated throughout with symbols and whirled on an oxhide thong. He adds that such an instrument is called a *iunx* (hence "jinx"), but as for the significance says only that it is ineffable and that the ritual is sacred to Hecate."^[37]

Hecate is the primary feminine figure in the *Chaldean Oracles* (2nd-3rd century CE),^[38] where she is associated in fragment 194 with a *strophalos* (usually translated as a spinning top, or wheel, used in magic) "Labour thou around the Strophalos of Hecate."^[39] This appears to refer to a variant of the device mentioned by Psellus.^[40]

Variations in interpretations of Hecate's role or roles can be traced in 5th-century Athens. In two fragments of Aeschylus she appears as a great goddess. In Sophocles and Euripides she is characterized as the mistress of witchcraft and the Keres.

In the Homeric Hymn to Demeter, Hecate is called the "tender-hearted", a euphemism perhaps intended to emphasize her concern with the disappearance of Persephone, when she assisted Demeter with her search for Persephone following her abduction by Hades, suggesting that Demeter should speak to the god of the sun, Helios. Subsequently she became Persephone's companion on her yearly journey to and from the realms of Hades.

The modern understanding of Hecate has been strongly influenced by syncretic Hellenistic interpretations. Many of the attributes she was assigned in this period appear to have an older basis. For example, in the magical papyri of Ptolemaic Egypt, she is called the 'she-dog' or 'bitch', and her presence is signified by the barking of dogs. In late imagery she also has two ghostly dogs as servants by her side. However, her association with dogs predates the conquests of Alexander the Great and the emergence of the Hellenistic world. When Philip II laid siege to Byzantium she had already been associated with dogs for some time; the light in the sky and the barking of dogs that warned the citizens of a night time attack, saving the city, were attributed to *Hecate Lampadephoros* (the tale is preserved in the *Suda*). In gratitude the Byzantines erected a statue in her honor.^[41]



Hecate by Richard Cosway

As a virgin goddess, she remained unmarried and had no regular consort, though some traditions named her as the mother of Scylla.^[42]

Although associated with other moon goddesses such as Selene, she ruled over three kingdoms; the earth, the sea, and the sky. She had the power to create or hold back storms, which influenced her patronage of shepherds and sailors.^[43]

Other names and epithets

- *Apotropaia* (that turns away/protects)^[44]
- *Chthonia* (of the earth/underworld)^[45]
- *Enodia* (on the way)^[46]
- *Klêidouchos* (holding the keys)^[47]
- *Kourotrophos* (nurse of children)^[47]
- *Phosphoros* (bringing or giving light)^[47]
- *Propolos* (who serves/attends)^[47]
- *Propulaia/Propylaia* (before the gate)^[48]
- *Soteira* (savior)^[49]
- *Trimorphe* (three-formed)^[47]
- *Triodia/Trioditis* (who frequents crossroads)^[47]



Triple Hecate

Goddess of the crossroads

Cult images and altars of Hecate in her triplicate or trimorphic form were placed at three-way crossroads (though they also appeared before private homes and in front of city gates).^[8] In this form she came to be known as the goddess *Trivia* "the three ways" in Roman mythology. In what appears to be a 7th century indication of the survival of cult practices of this general sort, Saint Eligius, in his *Sermo* warns the sick among his recently converted flock in Flanders against putting "devilish charms at springs or trees or crossroads",^[50] and, according to Saint Ouen would urge them "No Christian should make or render any devotion to the deities of the trivium, where three roads meet...".^[51]

Animals

Dogs were closely associated with Hecate in the Classical world. "In art and in literature Hecate is constantly represented as dog-shaped or as accompanied by a dog. Her approach was heralded by the howling of a dog. The dog was Hecate's regular sacrificial animal, and was often eaten in solemn sacrament."^[52] The sacrifice of dogs to Hecate is attested for Thrace, Samothrace, Colophon, and Athens.^[8]

It has been claimed that her association with dogs is "suggestive of her connection with birth, for the dog was sacred to Eileithyia, Genetyllis, and other birth goddesses. Although in later times Hecate's dog came to be thought of as a manifestation of restless souls or demons who accompanied her, its docile appearance and its accompaniment of a Hecate who looks completely friendly in many pieces of ancient art suggests that its original signification was positive and thus likelier to have arisen from the dog's connection with birth than the dog's demonic associations."^[53]

Athenaeus (writing in the 1st or 2nd century BCE, and drawing on the etymological speculation of Apollodorus of Athens) notes that the red mullet is sacred to Hecate, "on account of the resemblance of their names; for that the goddess is *trimorphos*, of a triple form". The Greek word for mullet was *trigle* and later *trigla*. He goes on to quote a fragment of verse "O mistress Hecate, Trioditis / With three forms and three faces / Propitiated with mullets".^[54] In relation to Greek concepts of pollution, Parker observes, "The fish that was most commonly banned was the red mullet (*trigle*), which fits neatly into the pattern. It 'delighted in polluted things,' and 'would eat the corpse of a fish or a man'. Blood-coloured itself, it was sacred to the blood-eating goddess Hecate. It seems a symbolic summation of all the negative characteristics of the creatures of the deep."^[55] At Athens, it is said there stood a statue of Hecate *Triglathena*, to whom the red mullet was offered in sacrifice.^[56] After mentioning that this fish was sacred to Hecate, Alan Davidson writes, "Cicero, Horace, Juvenal, Martial, Pliny, Seneca and Suetonius have left abundant and interesting testimony to the red mullet fever which began to affect wealthy Romans during the last years of the Republic and really gripped them in the early Empire. The main symptoms were a preoccupation with size, the consequent rise to absurd heights of the prices of large specimens, a habit of keeping red mullet in captivity, and the enjoyment of the highly specialized aesthetic experience induced by watching the color of the dying fish change."^[57]

The frog, significantly a creature that can cross between two elements, also has become sacred to Hecate in modern Pagan literature.^[58]



The Triple Hecate, 1795
William Blake



A goddess, probably Hecate or else Artemis, is depicted with a bow, dog and twin torches.

In her three-headed representations, discussed above, Hecate often has one or more animal heads, including cow, dog, boar, serpent and horse.^[59]

Plants

Hecate was closely associated with plant lore and the concoction of medicines and poisons. In particular she was thought to give instruction in these closely related arts. Apollonius of Rhodes, in the *Argonautica* mentions that Medea was taught by Hecate, "I have mentioned to you before a certain young girl whom Hecate, daughter of Perses, has taught to work in drugs."^[60]

The goddess is described as wearing oak in fragments of Sophocles' lost play *The Root Diggers* (or *The Root Cutters*), and an ancient commentary on Apollonius of Rhodes' *Argonautica* (3.1214) describes her as having a head surrounded by serpents, twining through branches of oak.^[61]

The yew in particular was sacred to Hecate.

"Greeks held the yew to be sacred to Hecate... Her attendants draped wreathes of yew around the necks of black bulls which they slaughtered in her honor and yew boughs were burned on funeral pyres. The yew was associated with the alphabet and the scientific name for yew today, *taxus*, was probably derived from the Greek word for yew, *toxos*, which is hauntingly similar to *toxon*, their word for bow and *toxicon*, their word for poison. It is presumed that the latter were named after the tree because of its superiority for both bows and poison."^[62]

Hecate was said to favor offerings of garlic, which was closely associated with her cult.^[63] She is also sometimes associated with cypress, a tree symbolic of death and the underworld, and hence sacred to a number of chthonic deities.^[64]

A number of other plants (often poisonous, medicinal and/or psychoactive) are associated with Hecate.^[65] These include aconite (also called *hecateis*),^[66] belladonna, dittany, and mandrake. It has been suggested that the use of dogs for digging up mandrake is further corroboration of the association of this plant with Hecate; indeed, since at least as early as the 1st century CE, there are a number of attestations to the apparently widespread practice of using dogs to dig up plants associated with magic.^[67]

Places

Hecate was associated with borders, city walls, doorways, crossroads and, by extension, with realms outside or beyond the world of the living. She appears to have been particularly associated with being 'between' and hence is frequently characterized as a "liminal" goddess. "Hecate mediated between regimes – Olympian and Titan - but also between mortal and divine spheres."^[68] This liminal role is reflected in a number of her cult titles: *Apotropaia* (that turns away/protects); *Enodia* (on the way); *Propulaia/Propylaia* (before the gate); *Triodia/Trioditis* (who frequents crossroads); *Klēidouchos* (holding the keys), etc.

As a goddess expected to avert demons from the house or city over which she stood guard and to protect the individual as she or he passed through dangerous liminal places, Hecate would naturally become known as a goddess who could also *refuse* to avert the demons, or even drive them on against unfortunate individuals.^[69]

It was probably her role as guardian of entrances that led to Hecate's identification by the mid fifth century with Enodia, a Thessalian goddess. Enodia's very name ("In-the-Road") suggests that she watched over entrances, for it expresses both the possibility that she stood on the main road into a city, keeping an eye on all who entered, and in the road in front of private houses, protecting their inhabitants.^[70]

This function would appear to have some relationship with the iconographic association of Hecate with keys, and might also relate to her appearance with two torches, which when positioned on either side of a gate or door

illuminated the immediate area and allowed visitors to be identified. "In Byzantium small temples in her honor were placed close to the gates of the city. Hecate's importance to Byzantium was above all as a deity of protection. When Philip of Macedon was about to attack the city, according to the legend she alerted the townspeople with her ever present torches, and with her pack of dogs, which served as her constant companions."^[71] This suggests that Hecate's close association with dogs derived in part from the use of watchdogs, who, particularly at night, raised an alarm when intruders approached. Watchdogs were used extensively by Greeks and Romans.^[72]

Like Hecate, "[t]he dog is a creature of the threshold, the guardian of doors and portals, and so it is appropriately associated with the frontier between life and death, and with demons and ghosts which move across the frontier. The yawning gates of Hades were guarded by the monstrous watchdog Cerberus, whose function was to prevent the living from entering the underworld, and the dead from leaving it."^[73]

Festivals

Hecate was worshipped by both the Greeks and the Romans who had their own festivals dedicated to her. According to Ruickbie (2004, p. 19) the Greeks observed two days sacred to Hecate, one on the 13th of August and one on the 30th of November, whilst the Romans observed the 29th of every month as her sacred day. Sorita d'Este observes that it is also important to give consideration to the difference between the modern calendar and the lunisolar calendars which would have been in use when these dates were set, giving us a full moon date around the 13th of each month and the date for the August festival originating with the festival of Nemoralia held in honour of Diana.^[74]

Modern Festivals

The rite of her sacred fires is a modern ^[75] festival held in honour of the Goddess Hecate all around the world at the Full Moon in May each year, with thousands participating in more than 18 languages, including English, Spanish, Russian, Portuguese, German, Serbian, Welsh and Esperanto.

Survival in pre-modern folklore

Hecate has survived in folklore as a 'hag' figure associated with witchcraft. Strmiska notes that Hecate, conflated with the figure of Diana, appears in late antiquity and in the early medieval period as part of an "emerging legend complex" associated with gatherings of women, the moon, and witchcraft that eventually became established "in the area of Northern Italy, southern Germany, and the western Balkans."^[76] This theory of the Roman origins of many European folk traditions related to Diana or Hecate was explicitly advanced at least as early as 1807^[77] and is reflected in numerous etymological claims by lexicographers from the 17th to the 19th century, deriving "hag" and/or "hex" from Hecate by way of *haegtesse* (Anglo-Saxon) and *hagazussa* (Old High German).^[78] Such derivations are today proposed only by a minority^[79] since being refuted by Grimm, who was skeptical of theories proposing non-Germanic origins for German folklore traditions.^[80]

Modern etymology reconstructs Proto-Germanic **hagatusjon-* from *haegtesse* and *hagazussa*,^[81] the first element is probably cognate with *hedge*, which derives from PIE **kagh-* "hedge, enclosure",^[82] and the second perhaps from **dhewes-* "fly about, be smoke, vanish."^[81]

Whatever the precise nature of Hecate's transition into folklore in late Antiquity, she is now firmly established as a figure in Neopaganism,^[83] which draws heavily on folkloric traditions^[84] associating Hecate with 'The Wild Hunt',^[85] witches, hedges and 'hedge-riding',^[86] and other themes that parallel, but are not explicitly attested in, Classical sources.

Cross-cultural parallels



Isis and her various other names and symbols from *The Golden Ass*.

The figure of Hecate can often be associated with the figure of Isis in Egyptian myth. Lucius Apuleius (c. 123—c. 170 CE) in his work "The Golden Ass" associates Hecate with Isis:

'I am she that is the natural mother of all things, mistress and governess of all the elements, the initial progeny of worlds, chief of powers divine, Queen of heaven, the principal of the Gods celestial, the light of the goddesses: at my will the planets of the air, the wholesome winds of the Seas, and the silences of hell be disposed; my name, my divinity is adored throughout all the world in divers manners, in variable customs and in many names, [...] Some call me Juno, others Bellona of the Battles, and still others Hecate. Principally the Ethiopians which dwell in the Orient, and the Egyptians which are excellent in all kind of ancient doctrine, and by their proper ceremonies accustomed to worship me, do call me Queen Isis.[...]'^[87]

In the syncretism during Late Antiquity of Hellenistic and late Babylonian ("Chaldean") elements, Hecate was identified with Ereshkigal, the underworld counterpart of Inanna in the Babylonian cosmography. In the Michigan magical papyrus (inv. 7), dated to the

late 3rd or early 4th century CE, *Hecate Ereschigal* is invoked against fear of punishment in the afterlife.^[88]

Before she became associated with Greek mythology, she had many similarities with Artemis (wilderness, and watching over wedding ceremonies)^[89]

Dogs were sacred to Hecate and associated with roads, domestic spaces, purification, and spirits of the dead. They played a similar symbolic role in ancient China, where dogs were conceived as representative of the household sphere, and as protective spirits appropriate when transcending geographic and spatial boundaries. Dogs were also sacrificed to the road. As Roel Sterckx observes, "The use of dog sacrifices at the gates and doors of the living and the dead as well as its use in travel sacrifices suggest that dogs were perceived as daemonic animals operating in the liminal or transitory realm between the domestic and the unknown, danger-stricken outside world".^[90]

This can be compared to Pausanias' report that in the Ioniaian city of Colophon in Asia Minor a sacrifice of a black female puppy was made to Hecate as "the wayside goddess", and Plutarch's observation that in Boeotia dogs were killed in purificatory rites. Dogs, with puppies often mentioned, were offered to Hecate at crossroads, which were sacred to the goddess.^[91]

Nature of Her Cult

Regarding the nature of her cult, it has been remarked, "she is more at home on the fringes than in the center of Greek polytheism. Intrinsically ambivalent and polymorphous, she straddles conventional boundaries and eludes definition."^[8]

Notes

- [1] <http://www.theoi.com/Khthonios/Hekate.html>
- [2] d'Este, Sorita & Rankine, David, *Hekate Liminal Rites*, Avalonia, 2009.
- [3] <http://bmcr.brynmawr.edu/1991/02.06.11.html>
- [4] Sarah Iles Johnston, *Hekate Soteira*, Scholars Press, 1990.
- [5] Berg 1974, p. 129.
- [6] e.g. Wilshire, Donna (1994). *Virgin mother crone: myths and mysteries of the triple goddess*. Rochester, VT: Inner Traditions International. p. 213. ISBN 0-89281-494-2.
- [7] At least in the case of Hesiod's use, see Clay, Jenny Strauss (2003). *Hesiod's Cosmos*. Cambridge: Cambridge University Press. p. 135. ISBN 0-521-82392-7. Clay lists a number of researchers who have advanced some variant of the association between Hecate's name and will (e.g. Walcot (1958), Neitzel (1975), Derossi (1975)). The researcher is led to identify "the name and function of Hecate as the one 'by whose will' prayers are accomplished and fulfilled." This interpretation also appears in Liddell-Scott, *A Greek English Lexicon*, in the entry for Hecate, which is glossed as "lit. 'she who works her will'"
- [8] Hornblower, Simon; Spawforth, Antony, eds. (1996). *The Oxford Classical Dictionary* (Third ed.). New York: Oxford University Press. p. 671. ISBN 0-19-866172-X.
- [9] Anthon, Charles (1869). *A Classical Dictionary*. Harper & Brothers. p. 579.
- [10] Wheelwright, P. E. (1975). *Metaphor and Reality*. Bloomington. p. 144. ISBN 0-253-20122-5.
- [11] McKechnie, Paul; Guillaume, Philippe (2008). *Ptolemy II Philadelphus and His World*. Leiden: Brill. p. 133. ISBN 978-90-04-17089-6.
- [12] Golding, Arthur (1567). *Ovid's Metamorphoses, Book Seven* (<http://books.google.com/books?id=asGFKAUTQC8C&lpg=PA243&pg=PA243&f=false>). .
- [13] Marlowe, Christopher (first published 1604; performed earlier). *Doctor Faustus*, Act III, Scene 2, line 21: (<http://books.google.com/books?id=vaNlzzIqXe0C&lpg=PA42&pg=PA42&dq=Hecat#v=onepage&q=&f=false>) "Pluto's blue fire and Hecat's tree". Shakespeare, William (ca. 1594-96). *A Midsummer Night's Dream*, Act V, Scene 1, line 384: ([http://books.google.com/books?id=Ey2gnY51jmoC&pg=PT195&pg=PT195&dq=By+the+triple+Hecat's+team"#v=onepage&q=By+the+triple+Hecat's+team"&f=false](http://books.google.com/books?id=Ey2gnY51jmoC&pg=PT195&pg=PT195&dq=By+the+triple+Hecat's+team)) "By the triple Hecat's team". Shakespeare, William (ca.1603-07). *Macbeth*, Act III, Scene 5, line 1: (<http://www.playshakespeare.com/macbeth/scenes/257-act-iii-scene-5>) "Why, how now, Hecat!" Jonson, Ben (ca. 1637, printed 1641). *The Sad Shepherd*, Act II, Scene 3, line 668: ([http://books.google.com/books?id=8XcLAAAAIAAJ&lpg=PA144&pg=PA144&dq=our+dame+Hecat"&ei=yMfWSq_4AYqOywTltiuDg#v=onepage&q=our+dame+Hecat"&f=false](http://books.google.com/books?id=8XcLAAAAIAAJ&lpg=PA144&pg=PA144&dq=our+dame+Hecat)) "our dame Hecat".
- [14] Webster, Noah (1866). *A Dictionary of the English Language* (<http://books.google.com/books?id=gmwIAAAQAIAJ&lpg=PT9&pg=PT9#v=onepage&dq=Hecate&f=false>) (10th ed.). . "Rules for pronouncing the vowels of Greek and Latin proper names", p.9: "*Hecate*..., pronounced in three syllables when in Latin, and in the same number in the Greek word *Ἑκάτη*, in English is universally contracted into two, by sinking the final *e*. Shakespeare seems to have begun, as he has now confirmed, this pronunciation, by so adapting the word in *Macbeth*.... And the play-going world, who form no small portion of what is called the better sort of people, have followed the actors in this word; and the rest of the world have followed them."
- Cf. *Brewer's Dictionary of Phrase and Fable* (1894): "**Hec'ate** (3 syl. in Greek, 2 in Eng.)" (<http://books.google.com/books?id=6aElzaWwzQC&dq=Hecate&lpg=RA1-PA593&pg=RA1-PA593#v=onepage&q=&f=false>)
- [15] Lewis Richard Farnell, (1896). "Hecate in Art", *The Cults of the Greek States*. Oxford University Press, Oxford.
- [16] Lewis Richard Farnell, (1896). "Hecate in Art", *The Cults of the Greek States*. Oxford University Press, Oxford.
- [17] d'Este, Sorita & Rankine, David, *Hekate Liminal Rites*, Avalonia, 2009.
- [18] *Hekate Her Sacred Fires*, ed. Sorita d'Este, Avalonia, 2010
- [19] Yves Bonnefoy, Wendy Doniger, *Roman and European Mythologies*, University of Chicago Press, 1992, p. 195.
- [20] This statue is in the British Museum, inventory number 816.
- [21] <http://timerift.net/?p=21>
- [22] <http://www.eidola.eu/images/907>
- [23] "The legend of the Argonauts is among the earliest known to the Greeks," observes Peter Green, *The Argonautika*, 2007, Introduction, p. 21.
- [24] Apollonios Rhodios (tr. Peter Green), *The Argonautika*, University of California Press, 2007, p140
- [25] Walter Burkert, (1987) *Greek Religion: Archaic and Classical*, p. 171. Oxford, Blackwell. ISBN 0-631-15624-0.
- [26] Strabo, *Geography* 14.2.25; Kraus 1960.
- [27] Hesiod, *Theogony*, (English Translation by Hugh G. Evelyn-White)

- [28] Johnston, Sarah Iles, (1991). *Restless Dead: Encounters Between the Living and the Dead in Ancient Greece*. ISBN 0-520-21707-1
- [29] <http://www.wildwinds.com/coins/greece/baktria/kings/agathokles/t.html>
- [30] d'Este & Rankine, Hekate Liminal Rites, Avalonia, 2009
- [31] Theodor Kraus, *Hekate: Studien zu Wesen u. Bilde der Göttin in Kleinasien u. Griechenland* (Heidelberg) 1960.
- [32] Berg 1974, p. 128: Berg comments on Hecate's endorsement of Roman hegemony in her representation on the pediment at Lagina solemnising a pact between a warrior (Rome) and an amazon (Asia)
- [33] Berg 1974, p. 134. Berg's argument for a Greek origin rests on three main points: 1. Almost all archaeological and literary evidence for her cult comes from the Greek mainland, and especially from Attica—all of which dates earlier than the 2nd century BCE. 2. In Asia Minor only one monument can be associated with Hecate prior to the 2nd century BCE. 3. The supposed connection between Hecate and attested "Carian theophoric names" is not convincing, and instead suggests an aspect of the process of her Hellenization. He concludes, "Arguments for Hecate's "Anatolian" origin are not in accord with evidence."
- [34] Kraus 1960, p. 52; list pp.166ff.
- [35] Strabo, *Geography*, 14.1.23
- [36] <http://www.theoi.com/Cult/HekateCult.html>
- [37] Mark Edwards, *Neoplatonic saints: the Lives of Plotinus and Proclus by their Students*, Liverpool University Press, 2000, p. 100.
- [38] The *Chaldean Oracles* is a collection of literature that date from somewhere between the 2nd century and the late 3rd century, the recording of which is traditionally attributed to Julian the Chaldaean or his son, Julian the Theurgist. The material seems to have provided background and explanation related to the meaning of these pronouncements, and appear to have been related to the practice of theurgy, pagan magic that later became closely associated with Neoplatonism, see Hornblower, Simon; Spawforth, Antony, eds. (1996). *The Oxford Classical Dictionary* (Third ed.). New York: Oxford University Press. p. 316. ISBN 0-19-866172-X.
- [39] English translation used here from: William Wynn Wescott (tr.), *The Chaldean Oracles of Zoroaster*, 1895.
- [40] "A top of Hekate is a golden sphere enclosing a lapis lazuli in its middle that is twisted through a cow-hide leather thong and having engraved letters all over it. [Diviners] spin this sphere and make invocations. Such things they call charms, whether it is the matter of a spherical object, or a triangular one, or some other shape. While spinning them, they call out unintelligible or beast-like sounds, laughing and flailing at the air. [Hekate] teaches the *taketes* to operate, that is the movement of the top, as if it had an ineffable power. It is called the top of Hekate because it is dedicated to her. In her right hand she held the source of the virtues. But it is all nonsense." As quoted in Frank R. Trombley, *Hellenic Religion and Christianization, C. 370-529*, Brill, 1993, p. 319.
- [41] "In 340 B.C., however, the Byzantines, with the aid of the Athenians, withstood a siege successfully, an occurrence the more remarkable as they were attacked by the greatest general of the age, Philip of Macedon. In the course of this beleaguerment, it is related, on a certain wet and moonless night the enemy attempted a surprise, but were foiled by reason of a bright light which, appearing suddenly in the heavens, startled all the dogs in the town and thus roused the garrison to a sense of their danger. To commemorate this timely phenomenon, which was attributed to Hecate, they erected a public statue to that goddess [...]" William Gordon Holmes, *The Age of Justinian and Theodora*, 2003, pp. 5-6; "If any goddess had a connection with the walls in Constantinople, it was Hecate. Hecate had a cult in Byzantium from the time of its founding. Like Byzas in one legend, she had her origins in Thrace. Since Hecate was the guardian of "liminal places", in Byzantium small temples in her honor were placed close to the gates of the city. Hecate's importance to Byzantium was above all as deity of protection. When Philip of Macedon was about to attack the city, according to the legend she alerted the townspeople with her ever-present torches, and with her pack of dogs, which served as her constant companions. Her mythic qualities thenceforth forever entered the fabric of Byzantine history. A statue known as the 'Lampadephoros' was erected on the hill above the Bosphorous to commemorate Hecate's defensive aid." Vasiliki Limberis, *Divine Heiress*, Routledge, 1994, pp. 126-127; this story apparently survived in the works Hesychius of Miletus, who in all probability lived in the time of Justinian. His works survive only in fragments preserved in Photius and the *Suda*, a Byzantine lexicon of the 10th century CE. The tale is also related by Stephanus of Byzantium and Eustathius.
- [42] Joseph Eddy Fontenrose, *Python: A Study of Delphic Myth and Its Origins*, Biblio & Tannen Publishers, 1974, p. 96.
- [43] "Hecate, Greek Goddess of the Crossroads" (http://www.goddessgift.com/goddess-myths/greek_goddess_hecate.htm). *Goddess Gift: Meet the Goddesses Here*. . Retrieved 18 April 2011.
- [44] Alberta Mildred Franklin, *The Lupercalia*, Columbia University, 1921, p. 68.
- [45] Jon D. Mikalson, *Athenian Popular Religion*, UNC Press, 1987, p. 76.
- [46] Sarah Iles Johnston, *Restless Dead: Encounters Between the Living and the Dead in Ancient Greece*, University of California Press, 1999, pp. 208-209.
- [47] Liddell-Scott, *A Greek-English Lexicon*.
- [48] Sarah Iles Johnston, *Restless Dead: Encounters Between the Living and the Dead in Ancient Greece*, University of California Press, 1999, p. 207.
- [49] Sarah Iles Johnston, *Hekate Soteira*, Scholars Press, 1990.
- [50] Amanda Porterfield, *Healing in the history of Christianity*, Oxford University Press, 2005, p. 72.
- [51] Saint Ouen, *Vita Eligii* book II.16 (<http://www.catholic-forum.com/saints/sto09001.htm>).
- [52] Alberta Mildred Franklin, *The Lupercalia*, Columbia University, 1921, p67
- [53] Sarah Iles Johnston, *Restless Dead*, University of California Press, 1999, pp. 211-212.
- [54] Charles Duke Yonge, (tr.), *The Learned Banqueters*, H.G. Bohn, 1854.
- [55] Robert Parker, *Miasma: Pollution and Purification in Early Greek Religion*, Oxford University Press, 1990, pp. 362-363.
- [56] William Martin Leake, *The Topography of Athens*, London, 1841, p. 492.

- [57] Alan Davidson, *Mediterranean Seafood*, Ten Speed Press, 2002, p. 92.
- [58] Varner, Gary R. (2007). *Creatures in the Mist: Little People, Wild Men and Spirit Beings Around the World: A Study in Comparative Mythology*, p. 135. New York: Algora Publishing. ISBN 0-87586-546-1.
- [59] Yves Bonnefoy, Wendy Doniger, *Roman and European Mythologies*, University of Chicago Press, 1992, p. 195; "Hecate" article, *Encyclopædia Britannica*, 1823.
- [60] R. L. Hunter, *The Argonautica of Apollonius*, Cambridge University Press, 2005, p. 142, citing Apollonius of Rhodes.
- [61] Daniel Ogden, *Magic, Witchcraft, and Ghosts in the Greek and Roman Worlds*, Oxford University Press, 2002, pp. 82-83.
- [62] Matthew Suffness (Ed.), *Taxol: Science and Applications*, CRC Press, 1995, p. 28.
- [63] Frederick J. Simoons, *Plants of Life, Plants of Death*, University of Wisconsin Press, 1998, p. 143; Fragkiska Megaloudi, *Plants and Diet in Greece From Neolithic to Classic Periods*, Archaeopress, 2006, p. 71.
- [64] Freize, Henry; Dennison, Walter (1902). *Virgil's Aeneid*. New York: American Book Company. pp. N111.
- [65] "Hecate had a "botanical garden" on the island of Colchis where the following alkaloid plants were kept: Akoniton (*Aconitum napellus*), Diktamnion (*Dictamnus albus*), Mandragores (*Mandragora officinarum*), Mekon (*Papaver somniferum*), Melaina (*Claviceps pupurea*), Thryon (*Atropa belladonna*), and Cochicum [...]" Margaret F. Roberts, Michael Wink, *Alkaloids: Biochemistry, Ecology, and Medicinal Applications*, Springer, 1998, p. 16.
- [66] Robert Graves, *The Greek Myths*, Penguin Books, 1977, p. 154.
- [67] Frederick J. Simoons, *Plants of Life, Plants of Death*, University of Wisconsin Press, 1998, pp. 121-124.
- [68] Bonnie MacLachlan, Judith Fletcher, *Virginity Revisited: Configurations of The Unpossessed Body*, University of Toronto Press, 2007, p. 14.
- [69] Sarah Iles Johnston, *Restless Dead: Encounters Between the Living and the Dead in Ancient Greece*, University of California Press, 1999, p. 209.
- [70] Sarah Iles Johnston, *Restless Dead: Encounters Between the Living and the Dead in Ancient Greece*, University of California Press, 1999, p. 208.
- [71] Vasiliki Limberis, *Divine Heiress: The Virgin Mary And The Creation of Christian Constantinople*, Routledge, 1994, pp. 126-127.
- [72] Hornblower, Simon; Spawforth, Antony, eds. (1996). *The Oxford Classical Dictionary* (Third ed.). New York: Oxford University Press. p. 490. ISBN 0-19-866172-X.
- [73] Richard Cavendish, *The Powers of Evil in Western Religion, Magic and Folk Belief*, Routledge, 1975, p. 62.
- [74] <http://sorita.co.uk/what-is-the-hekate-festival-13-august>
- [75] <http://sacredfires.co.uk/the-rite-of-her-sacred-fires/rite-of-her-sacred-fires-ritual-text>
- [76] Michael Strmiska, *Modern paganism in world cultures*, ABC-CLIO, 2005, p. 68.
- [77] Francis Douce, Illustrations of Shakspeare, and of Ancient Manners, 1807, p. 235-243.
- [78] John Minsheu and William Somner (17th century), Edward Lye of Oxford (1694-1767), Johann Georg Wachter, *Glossarium Germanicum* (1737), Walter Whiter, *Etymologicon Universale* (1822)
- [79] e.g. Gerald Milnes, *Signs, Cures, & Witchery*, Univ. of Tennessee Press, 2007, p. 116; Samuel X. Radbill, "The Role of Animals in Infant Feeding", in *American Folk Medicine: A Symposium* Ed. Wayland D. Hand. Berkeley: University of California Press, 1976.
- [80] "Many have been caught by the obvious resemblance of the Gr. *Hecate*, but the letters agree to closely, contrary to the laws of change, and the Mid. Ages would surely have had an unspirited Ecate handed down to them; no Ecate or Hecate appears in the M. Lat. or Romance writings in the sense of witch, and how should the word have spread through all German lands?" Jacob Grimm, *Teutonic Mythology*, 1835, (English translation 1900)
- [81] Etymology Online (<http://www.etymonline.com/index.php?term=hag>), entry 'hag', accessed 8/23/09
- [82] Mallory, J.P., Adams, D.Q. *The Oxford Introduction to Proto-Indo-European and the Proto-Indo-European World*. Oxford University Press, 2006. p. 223
- [83] For Hecate as a protector deity of a contemporary (mid-nineties) neopagan coven see: Sabina Magliocco, *Witching Culture: Folklore and Neopaganism in America*, University of Pennsylvania Press, 2004, p79
- [84] "Neo-paganism/witchcraft is a spiritual orientation and a variety of ritual practices using reconstructed mythological structures and pre-Christian rites primarily from ancient European and Mediterranean sources. [...] most see in goddess worship a rediscovery of folk practices that persisted in rural Europe throughout the Christian era and up to recent times." Timothy Miller (Ed.), *America's Alternative Religions*, State University of New York Press, 1995, p339; "Neopaganism sees itself as a revival of ancient pre-Christian religion: the old nature religions of Greece and Rome, of the wandering Teutonic tribes and of others as well." Gaustad, Noll (Eds.), *A Documentary History of Religion In America Since 1877*, Eerdmans, 2003, p603; "A second theme in the Neo-Pagan combination is the pre-Christian European folk religion or Paganism." James R. Lewis, *Magical Religion and Modern Witchcraft*, State University of New York Press, 1996, p303
- [85] For a summary of the wild hunt as a neopagan 'tradition' see the entry in James R. Lewis, *Witchcraft Today: An Encyclopedia of Wiccan and Neopagan Traditions*, 1999, pp 303-304; For a 'moon magick' reference to Hecate as "Lady of the Wild Hunt and witchcraft" see: D. J. Conway, *Moon Magick: Myth & Magic, Crafts & Recipes, Rituals & Spells*, Llewellyn, 1995, p157
- [86] For an extensive discussion of the symbolism of the hedge and hedge-riding as it relates to contemporary witchcraft see: Eric De Vries, *Hedge-Rider: Witches and the Underworld*, Pendraig Publishing, 2008, pp 10-23 (De Vries also mentions Hecate in this liminal context); and for the relation between hedges, hedge-riding and witches in German folklore see: C. R. Bilardi, *The Red Church or The Art of Pennsylvania German Braucherei*, Pendraig Publishing, 2009, pp 127-129; As a general indicator of the currency of the association of hedge and witch see titles such as: Silver Ravenwolf, *Hedge Witch: Spells, Crafts & Rituals for Natural Magick*, Llewellyn, 2008 and Rae Beth, *Hedge Witch:*

Guide To Solitary Witchcraft", Hale, 1992

- [87] Apuleius, *The Golden Ass* 11.47.
- [88] Hans Dieter Betz, "Fragments from a Catabasis Ritual in a Greek Magical Papyrus", *History of Religions* **19**,4 (May 1980):287-295). The goddess appears as *Hecate Ereschigal* only in the heading: in the spell itself only *Erschigal* is called upon with protective magical words and gestures.
- [89] Heidel, William Arthur (1929). *The Day of Yahweh: A Study of Sacred Days and Ritual Forms in the Ancient Near East*, p. 514. American Historical Association.
- [90] Roel Sterckx, *The Animal and The Daemon In Early China*, State University of New York Press, 2002, pp 232-233. Sterckx explicitly recognizes the similarities between these ancient Chinese views of dogs and those current in Greek and Roman antiquity, and goes on to note "Dog sacrifice was also a common practice among the Greeks where the dog figured prominently as a guardian of the underworld." (Footnote 113, p318)
- [91] Frederick J. Simoons, *Eat Not This Flesh: Food Avoidances from Prehistory to the Present*, University of Wisconsin Press, 1994, pp 233-234

References

Primary sources

- Hesiod, *Theogony*, *Works and Days*. An English translation is available online (<http://www.sacred-texts.com/cla/hesiod/theogony.htm>)
- Pausanias, *Description of Greece*
- Ovid, *Metamorphoses*, VI 140, VII 74, 94, 174, 177, 194, 241, XIV 44, 405.
- Strabo, *Geography*

Secondary sources

- Berg, William, "Hecate: Greek or "Anatolian"?", *Numen* 21.2 (August 1974:128-40)
- Burkert, Walter, 1985. *Greek Religion* (Cambridge: Harvard University Press) Published in the UK as *Greek Religion: Archaic and Classical*, 1987. (Oxford: Blackwell) ISBN 0-631-15624-0.
- Lewis Richard Farnell, (1896). "Hecate in Art", *The Cults of the Greek States*. Oxford University Press, Oxford.
- Johnston, Sarah Iles, (1990). *Hekate Soteira: A Study of Hekate's Role in the Chaldean Oracles and Related Literature*.
- Johnston, Sarah Iles, (1991). *Restless Dead: Encounters Between the Living and the Dead in Ancient Greece*. ISBN 0-520-21707-1
- Mallarmé, Stéphane, (1880). *Les Dieux Antiques, nouvelle mythologie illustrée*.
- Kerenyi, Karl. *The Gods of the Greeks*. 1951.
- Rabinovich, Yakov. *The Rotting Goddess*. 1990. A work which views Hekate from the perspective of Mircea Eliade's archetypes and substantiates its claims through cross-cultural comparisons. The work has been sharply criticized by Classics scholars, some dismissing Rabinowitz as a neo-pagan (<http://ccat.sas.upenn.edu/bmcr/1998/98.5.11.html>).
- Ruickbie, Leo. *Witchcraft Out of the Shadows: A Complete History*. Robert Hale, 2004.
- Von Rudloff, Robert. *Hekate in Early Greek Religion*. Horned Owl Publishing (July 1999)

External links

- Myths of the Greek Goddess Hecate (http://www.goddessgift.com/goddess-myths/greek_goddess_hecate.htm)
 - *Encyclopædia Britannica* 1911: (<http://www.1911encyclopedia.org/Hecate>) "Hecate"
 - *The Rotting Goddess* (<http://www.invisiblebooks.com/Junk12.27.06.pdf>) by Yakov Rabinovich, complete book included in the anthology "Junkyard of the Classics" published under the pseudonym Ellipsis Marx.
 - Theoi Project, Hecate (<http://www.theoi.com/Khthonios/Hekate.html>) Classical literary sources and art
 - Hekate in Greek esotericism (<http://www.granta.demon.co.uk/arism/jg/hecate.html>): Ptolemaic and Gnostic transformations of Hecate
 - The Covenant of Hekate (<http://www.hekatecovenant.com>)
 - Cast of the Crannon statue (<http://www.beazley.ox.ac.uk/CGPrograms/Cast/image/D083.jpg>), at the Ashmolean Museum, Oxford.
 - The Hekate/Iphigenia Myth (<http://www.raebryant.com/2009/10/09/hecate-hecate/>)
-

Iacchus

Greek deities series	
Primordial deities	
Titans and Olympian deities	
Aquatic deities	
Personified concepts	
Other deities	
Chthonic deities	
• Demeter	• Iacchus
• Erinyes	• Melinoe
• Gaia	• Persephone
• Hades	• Triptolemus
• Hecate	• Trophonius

In Greek mythology, **Iacchus** (also **Iacchos**, **Iakkhos**) (Greek: Ἰακχος) is an epithet of Dionysus,^[1] particularly associated with the Mysteries at Eleusis, where he was considered to be the son of Zeus and Demeter.^[2] Iacchus was the torch bearer of the procession from Eleusis, sometimes regarded as the herald of the 'divine child' of the Goddess, born in the underworld, and sometimes as the child itself. Iacchus was called "the light-bringing star of our nocturnal rite",^[3] giving him possible associations with Sirius and Sothis.

The most famous mention of Iacchus is in *The Frogs* by Aristophanes, where the *Mystae* (mystics) invoke him as a riotous dancer in the meadow, attended by the Charites, who "tosses torches" and is likened to a star bringing light to the darkness of the rites.^[4]

Iacchus' identification with Dionysus is demonstrated in a variety of sources. In a Paean to Dionysus discovered at Delphi, the god is described as being named *Iacchos* at Eleusis, where he "brings salvation".^[5] Sophocles, in the Paean in the play *Antigone*, names the god of the Mysteries at Eleusis as both *Bacchos* (Dionysus) and *Iacchos*.^[6] The 4th or 5th century poet Nonnus describes the Athenian celebrations given to the first Dionysus Zagreus son of Persephone, the second Dionysus Bromios son of Semele, and the third Dionysus Iacchus:

They [the Athenians] honoured him as a god next after the son of Persephoneia, and after Semele's son; they established sacrifices for Dionysos lateborn and Dionysos first born, and third they chanted a new hymn for Iakkhos. In these three celebrations Athens held high revel; in the dance lately made, the Athenians beat the step in honour of Zagreus and Bromios and Iakkhos all together."^[7]

The word *Iacchos* also signified the ritual cry ("Iacchus, O Iacchus!") that accompanied the festival. In Euripedes' *The Bacchae*, according to the translation by Philip Vellacott, the Bacchantes call to dance, crying out in unison on the son of Zeus, "Iacchus! Bromius!". Bromius is another epithet of Dionysus.

The name *Iacchos* was also given to one of the days of the Mysteries: the 20th of Boedromion, upon which day Iacchus was taken from his sanctuary in Athens and escorted in solemn procession to Eleusis.^[8]

In Dion Fortune's novel *The Winged Bull*, the main character invokes the name of Iacchus when he is unsure what to call a particular god he wishes to summon.

The god is also referenced in the novel *Lady Chatterley's Lover* by D. H. Lawrence. The character Connie yearns for the passion felt by Iacchos and the Maenads.

Notes

- [1] Theoi.com (<http://www.theoi.com/Cult/DionysosTitles.html>), "Cult titles of Dionysus"
- [2] Smith, p. 545 (<http://quod.lib.umich.edu/cgi/t/text/pageviewer-idx?c=moa;cc=moa;idno=ac13129.0002.001;frm=frameset;view=image;seq=555;size=100;page=root>).
- [3] Aristophanes, *Frogs* 342 (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0032:card=340>).
- [4] Harrison, p. 540; Aristophanes, *Frogs* 316–353 (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0032:card=316>).
- [5] Harrison, pp. 416, 541.
- [6] Harrison, pp. 541–2; Sophocles, *Antigone* 1115–1125 (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0186:card=1115>), 1146–1152 (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0186:card=1146>).
- [7] Nonnus; Rouse, W H D. (transl.) (1940). *Dionysiaca Vol. 3. Loeb Classical Library Volume 356*. Cambridge, MA: Harvard University Press. pp. 48, 962 ff.
- [8] Harrison, p. 542.

References

- Aristophanes, *Frogs* (<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0032>), Matthew Dillon (translator), Tufts University, 1908.
- Grimal, Pierre, *The Dictionary of Classical Mythology* (http://books.google.com/books?id=iOx6de8LUNAC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false), Wiley-Blackwell, 1996, ISBN 978-0-631-20102-1.
- Harrison, Jane Ellen. 1991. *Prolegomena to the Study of Greek Religion* (http://books.google.com/books?id=ZdJMAAAAYAAJ&printsec=frontcover&dq=Prolegomena+to+the+Study+of+Greek+Religion&hl=en&ei=t0kZTJWcBYL58Abs6LnsDA&sa=X&oi=book_result&ct=result&resnum=1&ved=0CDEQ6AEwAA#v=onepage&q&f=false). Princeton, New Jersey: Princeton University Press.
- Smith, William, *Dictionary of Greek and Roman Biography and Mythology* Vol 2, Boston: Little, Brown and co., 1867.

External links

- The Theoi Project, "Iakkhos" (<http://www.theoi.com/Georgikos/EleusinosIakkhos.html>)

Trophonius

Greek deities series	
Primordial deities	
Titans and Olympian deities	
Aquatic deities	
Personified concepts	
Other deities	
Chthonic deities	
<ul style="list-style-type: none">• Demeter• Erinyes• Gaia• Hades• Hecate	<ul style="list-style-type: none">• Iacchus• Melinoe• Persephone• Triptolemus• Trophonius

Trophonius (the Latinate spelling) or **Trophonios** (the transliterated Greek spelling of Τροφώνιος) was a Greek hero or daimon or god—it was never certain which one—with a rich mythological tradition and an oracular cult at Lebadea in Boeotia.

Etymology and parallel cults

The name is etymologically derived from τρέφω *trepho*, "to nourish". Strabo and several inscriptions refer to him as Zeus Trephonios. Several other chthonic Zeuses with similar titles are known from the Greek world, including Zeus Μειλίχιος *Meilikhios* ("honeyed" or "kindly" Zeus), and Zeus Χθόνιος *Chthonios* ("Zeus beneath-the-earth").

Similar constructions are also found in the Roman world: for example, a shrine at Lavinium in Lazio was dedicated to Aeneas under the title *Iuppiter Indiges* (Jupiter in-the-earth).

Trophonius in myth

In Greek mythology, Trophonius was a son of Erginus. According to the Homeric Hymn to Apollo, he built Apollo's temple at the oracle at Delphi with his brother, Agamedes. Once finished, the oracle told the brothers to do whatsoever they wished for six days and, on the seventh, their greatest wish would be granted. They did and were found dead on the seventh day. The saying "those whom the gods love die young" comes from this story.

Alternatively, according to Pausanias they built a treasure chamber (with secret entrance only they knew about) for King Hyrieus of Boeotia. Using the secret entrance, they stole Hyrieus' fortune. He was aware but did not know who the thief was; he laid a snare. Agamedes was trapped in it; Trophonius cut off his head so that Hyrieus would not know who the body in the snare was. He then fled into the cavern at Lebadaea, and disappeared forever.

The cave of Trophonius was not discovered again until the Lebadaeans suffered a plague, and consulted the Delphic Oracle. The Pythia advised them that an unnamed hero was angry at being neglected, and that they should find his grave and offer him worship forthwith. Several unsuccessful searches followed, and the plague continued unabated until a shepherd boy followed a trail of bees into a hole in the ground. Instead of honey, he found a *daimon*, and Lebadaea lost its plague while gaining a popular oracle.

The childless Xuthus in Euripides's *Ion* consults Trophonius on his way to Delphi.

Apollonius of Tyana, a legendary wise man and seer of Late Antiquity, once visited the shrine and found that, when it came to philosophy, Trophonius was a proponent of sound Pythagorean doctrines.

Plutarch's *De Genio Socratis* relates an elaborate dream-vision concerning the cosmos and the afterlife that was supposedly received at Trophonius's oracle.

Trophonius in cult

Pausanias, in his account of Boeotia (9.39), relates many details about the cult of Trophonius. Whoever desired to consult the oracle would live in a designated house for a period of days, bathing in the river Herkyna and living on sacrificial meat. He would then sacrifice, by day, to a series of gods, including Cronus, Apollo, Zeus the king, Hera the Charioteer, and Demeter-Europa. At night, he would cast a black victim into a pit sacred to Agamedes, drink from two rivers called Lethe and Mnemosyne, and then descend into a cave. Here, most consultees were frightened out of their wits, and forgot the experience entirely upon coming up.

Afterward, the consultee would be seated upon a chair of Mnemosyne, where the priests of the shrine would record his ravings and compose an oracle out of them.



Trofonio (Trophonius (Τροφώνιος), *Historia Deorum Fatidicorum*, Geneva, 1675.

Trophonius in the classical tradition

"To descend into the cave of Trophonios" became a proverbial way of saying "to suffer a great fright". This saying is alluded to in Aristophanes's *Clouds*.

Several ancient philosophers, including Heraclides Ponticus, wrote commentaries on the cult of Trophonios that are now sadly lost. Trophonios has been of interest to classical scholars because the rivers of Lethe and Mnemosyne have close parallels with the Myth of Er at the end of Plato's *Republic*, with a series of Orphic funerary inscriptions on gold leaves, and with several passages about Memory and forgetting in Hesiod's *Theogony*. The Hellfire Club once constructed a "Cave of Trophonius" with obscene wall-paintings in which to conduct their revels. The philosopher Friedrich Nietzsche calls himself a "Trophonios" in the preface to his *Daybreak*, alluding to his labor in the underground of moral prejudices.

External links

- Theoi Project - Trophonios ^[1]
- Black-and-white photo essay of the Oracle of Trophonius at Lebadea ^[2]

References

[1] <http://www.theoi.com/Khthonios/Trophonios.html>

[2] <http://www.losttrails.com/pages/Hproject/Lebadeia/Lebadeia.html>

Triptolemus

Buzyges *redirects here. For the genus of grass skipper butterflies, see Buzyges (butterfly).*

Triptolemus (Greek: Τριπτόλεμος, lit. "threefold warrior"; also known as **Buzyges**), in Greek mythology always connected with Demeter of the Eleusinian Mysteries, might be accounted the son of King Celeus of Eleusis in Attica, or, according to the Pseudo-Apollodorus (*Bibliotheca* I.V.2), the son of Gaia and Oceanus—another way of saying he was "primordial man".

While Demeter (in the guise of an old woman named Doso) was searching for her daughter Persephone, who had been abducted by Hades, she received a hospitable welcome from Celeus. He asked her to nurse Demophon—"killer of men", a counterpart to Triptolemus—and Triptolemus, his sons by Metanira. As a gift to Celeus, in gratitude for his hospitality, Demeter secretly planned to make Demophon immortal by burning away his mortal spirit in the family hearth every night. She was unable to complete the ritual because Metanira walked in on her one night. Instead, Demeter chose to teach Triptolemus the art of agriculture and, from him, the rest of Greece learned to plant and reap crops. He flew across the land on a winged chariot while Demeter and Persephone, once restored to her mother, cared for him, and helped him complete his mission of educating the whole of Greece in the art of agriculture.



Triptolemus standing between Demeter and Kore, relief from the National Archaeological Museum of Athens

When Triptolemus taught Lyncus, King of the Scythians, the arts of agriculture, Lyncus refused to teach it to his people and then tried to kill Triptolemus. Demeter turned him into a lynx. Triptolemus was equally associated with the bestowal of hope for the afterlife associated with the expansion of the Eleusinian Mysteries (Kerenyi 1967 p 123).

In the archaic Homeric Hymn to Demeter, Triptolemus is briefly mentioned as one of the original priests of Demeter, one of the first men to learn the secret rites and mysteries of Eleusinian Mysteries: Diocles, Eumolpos, Celeus and Polyxeinus were the others mentioned of the first priests. The role of Triptolemus in the Eleusinian mysteries was exactly defined: "he had a cult of his own, apart from the Mysteries. One entered his temple on the way to the closed-off sacred precinct, before coming to the former Hekataion, the temple of Artemis outside the great Propylaia." (Kerenyi). In the 5th-century bas-relief in the National Museum, Athens (*illustration*), which probably came from his temple, the boy Triptolemus stands between the Two Goddesses, Demeter and the Kore, and receives from Demeter the ear of grain (of gold, now lost).

Porphry (On Abstinence IV.22) ascribes to Triptolemus three commandments for a simple, pious life: "Honor your parents", "Honor the gods with fruits"—for the Greeks, "fruits" would include the grain—and "Spare the animals" (Kerenyi, p128).

Triptolemus is also depicted as a young man with a branch or diadem placed in his hair, usually sitting on his winged chariot, adorned with serpents. His attributes include a plate of grain, a pair of wheat or barley ears and a scepter.

Celeus or the peasant Dysaules may be substituted for Triptolemus as the primordial Eleusinian recipient of the first gifts of the Mysteries.

References

- Kerenyi, Karl, 1967. *Eleusis: Arctypal Image of Mother and Daughter* (Princeton:Bollingen Series LXV.4)

Erinyes

In Greek mythology the **Erinyes** (Ἐρινύες, pl. of Ἐρινύς, Erinys; literally "the avengers") from Greek ἐρίνειν "pursue, persecute"--sometimes referred to as "infernal goddesses" (Greek χθόνιαι θεαί)-- were female chthonic deities of vengeance. A formulaic oath in the *Iliad* invokes them as "those who beneath the earth punish whosoever has sworn a false oath".^[1] Burkert suggests they are "an embodiment of the act of self-cursing contained in the oath".^[2]

They correspond to the **Furies** or **Dirae** in Roman mythology.

When the Titan Cronus castrated his father Uranus and threw his genitalia into the sea, the Erinyes emerged from the drops of blood, while Aphrodite was born from the crests of seafoam. According to variant accounts,^{[3][4][5][6]} they emerged from an even more primordial level—from Nyx, "Night". Their number is usually left indeterminate. Virgil, probably working from an Alexandrian source, recognized three: Alecto ("unnameable" who appeared in Virgil's *Aeneid*), Megaera ("grudging"), and Tisiphone ("vengeful destruction"). Dante followed Virgil in depicting the same three-charactered triptych of Erinyes; in Canto IX of the *Inferno* they confront the poets at the gates of the city of Dis. The waists of the Erinyes were entwined with serpents (compare Gorgon) and their eyes dripped with blood, rendering their appearance rather horrific. Other depictions show them with the wings of a bat or bird and the body of a dog.



Two Furies, from a 19th century book reproducing an image from an ancient vase.

In literature

In Aeschylus's *Oresteia*, the story is begun with Agamemnon's return home, to find that his wife, Clytemnestra, had married her lover, Aegisthus. Agamemnon was slain by his wife. When Orestes, their son, reached manhood, he was commanded by one of Apollo's oracles to avenge his father's murder at his mother's hand. Orestes hastened to follow Apollo's orders. He returned home and revealed himself to his sister. However, he pretended to be a messenger bringing the news of his death and slew Clytemnestra. Although Orestes' actions were what the god Apollo had commanded him to do, Orestes had still committed matricide and because of this, he was pursued by the terrible Erinyes. They chased him relentlessly and upon reaching Delphi he was told by Apollo that he should go to Athens to seek Athena's aid; he does so and she arranges a trial. The Erinyes appeared as Orestes' accusers, while Apollo spoke in defence. He was acquitted and after this process the Erinyes were satisfied by Athena's mixture of bribes and veiled threats; and at this point Athena then leads a procession accompanying them to their new abode and the escort now addresses them as "Semnai" (Venerable Ones), as they will now be honored by the citizens of Athens and ensure the city's prosperity.

In Euripides' *Orestes* they are for the first time "equated"^[7] with the **Eumenides** (Εὐμενίδες, pl. of Εὐμενίς; literally "the gracious ones" but also translated as "Kindly Ones"^{[8][9]})

Notes

Greek deities series	
Primordial deities	
Titans and Olympian deities	
Aquatic deities	
Personified concepts	
Other deities	
Chthonic deities	
<ul style="list-style-type: none"> • Demeter • Erinyes • Gaia • Hades • Hecate 	<ul style="list-style-type: none"> • Iacchus • Melinoe • Persephone • Triptolemus • Trophonius

[1] *Iliad* iii.278ff; xix.260ff

[2] Burkert 1985, p. 198

[3] Aeschylus *Eumenides* 321

[4] Lycophron 432

[5] Virgil *Aeneid* 6.250

[6] Ovid *Metamorphoses* 4.453

[7] Timothy Gantz, *Early Greek Myth: A Guide to Literary and Artistic Sources*, 1993, Johns Hopkins University Press, p832

[8] *Suid.* s. v. Ἀλλὰ δ' ἄλλαχοῦ καλά

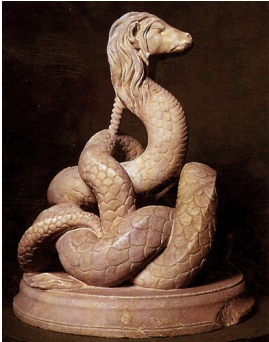
[9] <http://www.theoi.com/Khthonios/Erinyes.html>

References

- Aeschylus, "Oresteia" Trans. Lloyd-Jones. Lines 788–1047.
 - Homer, *Iliad* xiv.274–9; xix.259f.
 - Virgil, *Aeneid* vii, 324, 341, 415, 476.
 - Burkert, Walter, 1977 (tr. 1985). *Greek Religion* (Harvard University Press).
 - Scull, S A. Greek Mythology Systematized. Philadelphia: Porter & Coates, 1880. Print.
 - Wilk, Stephen R. Medusa: Solving the Mystery of the Gorgon. Oxford: Oxford University Press, 2000. Google Book Search. Web. 24 October 2011.
 - Littleton, Scott. Gods, Goddesses, and Mythology, Volume 4. Marshall Cavendish Corporation, 2005. Google Book Search. Web. 24 October 2011.
-

Other Deities

Glycon

Glycon	
	
Late 2nd-century statue of Glycon. (National History and Archeology Museum, Constanța, Romania)	
Abode	Abonutichus

Glycon^[1] was a snake god, according to the satirist Lucian, who provides the only literary reference to the deity.^[2] Lucian claimed Glycon was created in the mid-2nd century by the Greek prophet Alexander of Abonutichus. Lucian was ill-disposed toward the cult, calling Alexander a false-prophet and accusing the whole enterprise of being a hoax: Glycon himself was supposedly a hand puppet.

Macedonian cultural roots

The cult possibly originated in Macedonia, where similar snake cults had existed for centuries. The Macedonians believed snakes had magical powers relating to fertility and had a rich mythology on this subject, for example the story of Olympias' impregnation by Zeus disguised as a serpent.

Early years

At least initially, the cult did not worship an abstraction or a spirit of a snake but an actual, physical serpent that was said to embody the god. According to the cult's mythology, the snake appeared after Alexander had foretold the coming of a new incarnation of Asclepius. When the people gathered in the marketplace of Abonutichus at noon, when the incarnation was supposed to occur, Alexander produced a goose egg and sliced it open, revealing the god within. Within a week it grew to the size of a man with the features of a man on its face, including long blond hair. At this point the figure resembling this description was apparently a puppet that appeared in the temple. In some references Glycon was a trained snake with a puppet head.

As with previous Macedonian snake cults, the focus of worship at the temple was on fertility. Barren women would bring offerings to Glycon in hopes of becoming pregnant. According to Lucian, Alexander had less magical ways of causing pregnancy among his flock as well. The god was also believed to offer protection against the plague.

Spread and influence



By 160, the worship of Glycon had undoubtedly spread beyond the Aegean. An inscription from Antioch of that date records a slogan, "Glycon protect us from the plague-cloud" that is consistent with the description we have from Lucian. Also in that year the governor of Asia, Publius Mummius Sisenna Rutilianus, declared himself protector of Glycon's oracle. The governor later married Alexander's daughter. According to Lucian, another Roman governor, of Cappadocia, was led by Glycon's oracle to his death in Armenia, and even the Emperor himself was not immune to the cult: Marcus Aurelius sought prophesies from Alexander and his snake god.

Meanwhile, Abonutichus, a small fishing village before the arrival of the cult, became an important town and accepted another name, Ionopolis. It is uncertain what role the popularity of Glycon played in

the rise of the city.

In short order Glycon worship was found throughout the vast area between the Danube and Euphrates. Beginning late in the reign of Antoninus Pius and continuing into the 3rd century, official Roman coins were struck in honor of Glycon, attesting his popularity. While the cult gradually lost followers after the death of its leader in c.170, it survived for at least a hundred years thereafter, with Alexander being incorporated into its mythology as a grandson of Asclepius. Some evidence indicates the cult survived into the 4th century.

Modern times

Residual superstitions originating with Glycon were reported by some researchers to continue even into modern times. A Turkish friend of Jona Lendering once told him that in the early 1970s, when he was hunting in the hills near Inebolu, the modern name of Ionopolis, people warned him about a magical snake.

Following his "coming out" as a magician in 1993, the English comic book writer and occultist Alan Moore has declared himself a devotee of Glycon, and has cheerfully admitted in interviews the absurdity of worshipping a probable fraud. Moore has declared he considers all ideas (including fictions) in some sense, "real". He has performed spoken word under the name the Moon and Serpent Grand Egyptian Theatre of Marvels. With Steve Moore, Alan Moore is preparing a book — entitled *The Moon and Serpent Bumper Book of Magic*, which will detail the history of magic, and particularly the histories of both Alexander and Glycon.

One single marble statue of Glycon snake was found in excavations done under the site of former railway-station Pallas in Constanta city, Romania. The statue is 0.66 metres high and the snake dimension is 4.76 metres.^[3]

Notes

- [1] Ancient Greek: Γλύκων, *gen.*: Γλύκωνος
[2] {Λουκιανοῦ Ἀλέξανδρος ἢ Ψευδομάντις}, Lucian's "Alexander or the False Prophet", 18-20
[3] Vatamanu Nicolae: Esculap reincarnat in Glycon, sarpele cu plete, Viata Medicala 1972, No.7 pg 333-335


References

- A.M. Harmon, Introduction to Lucian of Samosata (http://www.tertullian.org/rpearse/lucian/lucian_intro.htm)
- Greek text of Lucian: Alexander or the False Prophet, with modern Greek translation by A.M. Harmon, 1925 (<http://www.mikrosapoplous.gr/lucian/alexandros1d.htm>)
- Works by Lucian of Samosata (<http://www.gutenberg.org/author/Lucian+of+Samosata>) at Project Gutenberg
- C.P. Jones, *Culture and Society in Lucian* (1986)
- Lendering, Jona, *Glycon* (<http://www.livius.org/gi-gr/glykon/glykon.html>)
- M.S. Kos, "Draco and the survival of the snake cult in the central Balkans", in: *Tyche* 6 (1991)
- R. Lane Fox, *Pagans and Christians in the Mediterranean World* (1986)
- Wolk, Douglas, Please, Sir, I Want Some Moore: The lazy British genius who transformed American comics (<http://www.slate.com/id/2092739>)(2003)

External links

- Alan Moore's alternative Thought for the Day (http://news.bbc.co.uk/today/hi/today/newsid_9669000/9669590.stm) - on BBC Radio 4's Today programme
 - The Worship of the Serpent (<http://www.sacred-texts.com/etc/wos/wos04.htm>) - Chapter 1: Serpent Worship In Asia by John Bathurst Deane 1833
-

Pan

Pan	
	
Pan teaching his eromenos, the shepherd Daphnis, to play the pipes, 2nd century AD Roman copy of Greek original ca. 100 BC, found in Pompeii	
God of Nature, the Wild, Shepherds, Flocks, Goats, of Mountain Wilds, and is often associated with sexuality	
Abode	Arcadia
Symbol	Pan Pipes
Parents	many variations including: Hermes and Driope (nymph),and Hermes and Penelope (Odysseus's wife)
Roman equivalent	Faunus

In Greek religion and mythology, **Pan** (Ancient Greek: Πᾶν, *Pān*) is the god of the wild, shepherds and flocks, nature, of mountain wilds, hunting and rustic music, and companion of the nymphs.^[1] His name originates within the Ancient Greek language, from the word *paein* (πάειν), meaning "to pasture."^[2] He has the hindquarters, legs, and horns of a goat, in the same manner as a faun or satyr. With his homeland in rustic Arcadia, he is recognized as the god of fields, groves, and wooded glens; because of this, Pan is connected to fertility and the season of spring. The ancient Greeks also considered Pan to be the god of theatrical criticism.^[3]

In Roman religion and myth, Pan's counterpart was Faunus, a nature god who was the father of Bona Dea, sometimes identified as Fauna. In the 18th and 19th centuries, Pan became a significant figure in the Romantic movement of western Europe, and also in the 20th-century Neopagan movement.^[4]

Origins

In his earliest appearance in literature, Pindar's Pythian Ode iii. 78, Pan is associated with a mother goddess, perhaps Rhea or Cybele; Pindar refers to virgins worshipping Cybele and Pan near the poet's house in Boeotia.^[5]

The parentage of Pan is unclear;^[6] in some myths he is the son of Zeus, though generally he is the son of Hermes or Dionysus, with whom his mother is said to be a nymph, sometimes Dryope or, in Nonnus, *Dionysiaca* (14.92), Penelope of Mantinea in Arcadia. This nymph at some point in the tradition became conflated with Penelope, the wife of Odysseus. Pausanias 8.12.5 records the story that Penelope had in fact been unfaithful to her husband, who banished her to Mantinea upon his return. Other sources (Duris of Samos; the Vergilian commentator Servius) report that Penelope slept with all 108 suitors in Odysseus' absence, and gave birth to Pan as a result.^[7] This myth reflects the folk etymology that equates Pan's name (Πᾶν) with the Greek word for "all" (πᾶν).^[8] It is more likely to be cognate with *paein*, "to pasture", and to share an origin with the modern English word "pasture". In 1924, Hermann Collitz suggested that Greek Pan and Indic Pushan might have a common Indo-European origin.^[9] In the Mystery cults of the highly syncretic Hellenistic era^[10] Pan is made cognate with Phanes/Protogonos, Zeus, Dionysus and Eros.^[11]

The Roman Faunus, a god of Indo-European origin, was equated with Pan. However, accounts of Pan's genealogy are so varied that it must lie buried deep in mythic time. Like other nature spirits, Pan appears to be older than the Olympians, if it is true that he gave Artemis her hunting dogs and taught the secret of prophecy to Apollo. Pan might be multiplied as the **Panes** (Burkert 1985, III.3.2; Ruck and Staples 1994 p 132^[12]) or the *Paniskoi*. Kerenyi (1951 p 174) notes from scholia that Aeschylus in *Rhesus* distinguished between two Pans, one the son of Zeus and twin of Arcas, and one a son of Cronus. "In the retinue of Dionysos, or in depictions of wild landscapes, there appeared not only a great Pan, but also little Pans, Paniskoi, who played the same part as the Satyrs".

Worship

The worship of Pan began in Arcadia which was always the principal seat of his worship. Arcadia was a district of mountain people whom other Greeks disdained. Greek hunters used to scourge the statue of the god if they had been disappointed in the chase (Theocritus. vii. 107). Being a rustic god, Pan was not worshipped in temples or other built edifices, but in natural settings, usually caves or grottoes such as the one on the north slope of the Acropolis of Athens. The only exception is the temple of Pan on the Neda River gorge, in southwestern Peloponnese, the ruins of which survive to this day.

Mythology

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Personified concepts	
Other deities	
<ul style="list-style-type: none">• Anemoi• Asclepius• Iris• Leto	<ul style="list-style-type: none">• Muses• Nymphes• Pan• Psyche

The goat-god Aegipan was nurtured by Amalthea with the infant Zeus in Athens. In Zeus' battle with Gaia, Aegipan and Hermes stole back Zeus' "sinews" that Typhon had hidden away in the Corycian Cave.^[13] Pan aided his foster-brother in the battle with the Titans by letting out a horrible screech and scattering them in terror. According to some traditions, Aegipan was the son of Pan, rather than his father.

One of the famous myths of Pan involves the origin of his pan flute, fashioned from lengths of hollow reed. Syrinx was a lovely water-nymph of Arcadia, daughter of Landon, the river-god. As she was returning from the hunt one day, Pan met her. To escape from his importunities, the fair nymph ran away and didn't stop to hear his compliments. He pursued from Mount Lycaeum until she came to her sisters who immediately changed her into a reed. When the air blew through the reeds, it produced a plaintive melody. The god, still infatuated, took some of the reeds, because he could not identify which reed she became, and cut seven pieces (or according to some versions, nine), joined them side by side in gradually decreasing lengths, and formed the musical instrument bearing the name of his beloved Syrinx. Henceforth Pan was seldom seen without it.

Echo was a nymph who was a great singer and dancer and scorned the love of any man. This angered Pan, a lecherous god, and he instructed his followers to kill her. Echo was torn to pieces and spread all over earth. The goddess of the earth, Gaia, received the pieces of Echo, whose voice remains repeating the last words of others. In

some versions, Echo and Pan first had one child: Iambe. In other versions, Pan had fallen in love with Echo, but she scorned the love of any man but was enraptured by Narcissus. As Echo was cursed by Hera to only be able to repeat words that had been said by someone else, she could not speak for herself. She followed Narcissus to a pool, where he fell in love with his own reflection and changed into a narcissus flower. Echo wasted away, but her voice could still be heard in caves and other such similar places.

Pan also loved a nymph named Pitys, who was turned into a pine tree to escape him.

Disturbed in his secluded afternoon naps, Pan's angry shout inspired panic (*panikon deima*) in lonely places.^{[14][15]} Following the Titans' assault on Olympus, Pan claimed credit for the victory of the gods because he had frightened the attackers. In the Battle of Marathon (490 BC), it is said that Pan favored the Athenians and so inspired panic in the hearts of their enemies, the Persians.^[16]

Erotic aspects

Pan is famous for his sexual powers, and is often depicted with a phallus. Diogenes of Sinope, speaking in jest, related a myth of Pan learning masturbation from his father, Hermes, and teaching the habit to shepherds.^[17]

Pan's greatest conquest was that of the moon goddess Selene. He accomplished this by wrapping himself in a sheepskin^[18] to hide his hairy black goat form, and drew her down from the sky into the forest where he seduced her.

Pan and music

In two late Roman sources, Hyginus^[19] and Ovid,^[20] Pan is substituted for the satyr Marsyas in the theme of a musical competition (*agon*), and the punishment by flaying is omitted.

Pan once had the audacity to compare his music with that of Apollo, and to challenge Apollo, the god of the lyre, to a trial of skill. Tmolus, the mountain-god, was chosen to umpire. Pan blew on his pipes and gave great satisfaction with his rustic melody to himself and to his faithful follower, Midas, who happened to be present. Then Apollo struck the strings of his lyre. Tmolus at once awarded the victory to Apollo, and all but Midas agreed with the judgment. Midas dissented and questioned the justice of the award. Apollo would not suffer such a depraved pair of ears any longer and turned Midas' ears into those of a donkey.

In another version of the myth, the first round of the contest was a tie, so the competitors were forced to hold a second round. In this round, Apollo demanded that they play their instruments upside-down. Apollo, playing the lyre, was unaffected. However, Pan's pipe couldn't be played while upside down, so Apollo won the contest.

Capricornus

The constellation Capricornus is traditionally depicted as a sea-goat, a goat with a fish's tail (see "Goatlike" Aigaion called Briareos, one of the Hecatonchires). A myth reported as "Egyptian" in Gaius Julius Hyginus' *Poetic Astronomy*^[21] that would seem to be invented to justify a connection of Pan with Capricorn says that when Aegipan — that is Pan in his goat-god aspect —^[18] was attacked by the monster Typhon, he dove into the Nile; the parts above the water remained a goat, but those under the water transformed into a fish.



Pan with a goat, statue from Villa of the Papyri, Herculaneum.

Epithets

Aegocerus "goat-horned" was an epithet of Pan descriptive of his figure with the horns of a goat.^[22]

All of the Pans

Pan could be multiplied into a swarm of Pans, and even be given individual names, as in Nonnus' *Dionysiaca*, where the god Pan had twelve sons that helped Dionysus in his war against the Indians. Their names were Kelaineus, Argennon, Aigikoros, Eugeneios, Omester, Daphoineus, Phobos, Philamnos, Xanthos, Glaukos, Argos, and Phorbas.

Two other Pans were Agreus and Nomios. Both were the sons of Hermes, Agreus' mother being the nymph Sose, a prophetess: he inherited his mother's gift of prophecy, and was also a skilled hunter. Nomios' mother was Penelope (not the same as the wife of Odysseus). He was an excellent shepherd, seducer of nymphs, and musician upon the shepherd's pipes. Most of the mythological stories about Pan are actually about Nomios, not the god Pan. Although, Agreus and Nomios could have been two different aspects of the prime Pan, reflecting his dual nature as both a wise prophet and a lustful beast.

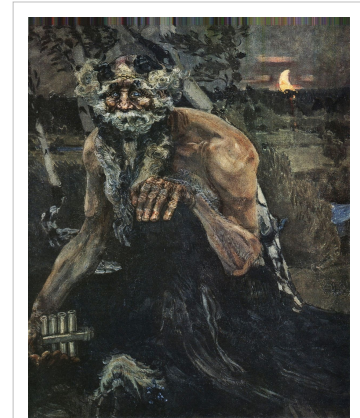
Aegipan, literally "goat-Pan," was a Pan who was fully goatlike, rather than half-goat and half-man. When the Olympians fled from the monstrous giant Typhoeus and hid themselves in animal form, Aegipan assumed the form of a fish-tailed goat. Later he came to the aid of Zeus in his battle with Typhoeus, by stealing back Zeus' stolen sinews. As a reward the king of the gods placed him amongst the stars as the Constellation Capricorn. The mother of Aegipan, Aix (the goat), was perhaps associated with the constellation Capra.

Sybarios was an Italian Pan who was worshipped in the Greek colony of Sybaris in Italy. The Sybarite Pan was conceived when a Sybarite shepherd boy named Krathis copulated with a pretty she-goat amongst his herds.

The "Death" of Pan

According to the Greek historian Plutarch (in *De defectu oraculorum*, "The Obsolescence of Oracles"),^[23] Pan is the only Greek god (other than Asclepius) who actually dies. During the reign of Tiberius (A.D. 14–37), the news of Pan's death came to one Thamus, a sailor on his way to Italy by way of the island of Paxi. A divine voice hailed him across the salt water, "Thamus, are you there? When you reach Palodes,^[24] take care to proclaim that the great god Pan is dead." Which Thamus did, and the news was greeted from shore with groans and laments.

Robert Graves (*The Greek Myths*) reported a suggestion that had been made by Salomon Reinach^[25] and expanded by James S. Van Tessaar^[26] that the hearers aboard the ship, including a supposed Egyptian, Thamus, apparently misheard *Thamus Panmegas tethneke* 'the all-great Tammuz is dead' for 'Thamus, Great Pan is dead!', *Thamous, Pan ho megas tethneke*. "In its true form the phrase would have probably carried no meaning to those on board who must have been unfamiliar with the worship of Tammuz which was a transplanted, and for those parts, therefore, an exotic custom."^[27] Certainly, when Pausanias toured Greece about a century after Plutarch, he found Pan's shrines, sacred caves and sacred mountains still very much frequented. Christian apologists, however, took Plutarch's notice to heart, and repeated and amplified it until the 18th century.^[28] It was interpreted with concurrent meanings in all four modes of medieval *exegesis*: literally as historical fact, and allegorically as the death of the ancient order at the coming of the new. Eusebius of Caesarea in his *Praeparatio Evangelica* (book V) seems to have been the first Christian apologist to give Plutarch's anecdote, which he identifies as his source, pseudo-historical standing, which Eusebius buttressed with many invented passing details that lent verisimilitude.



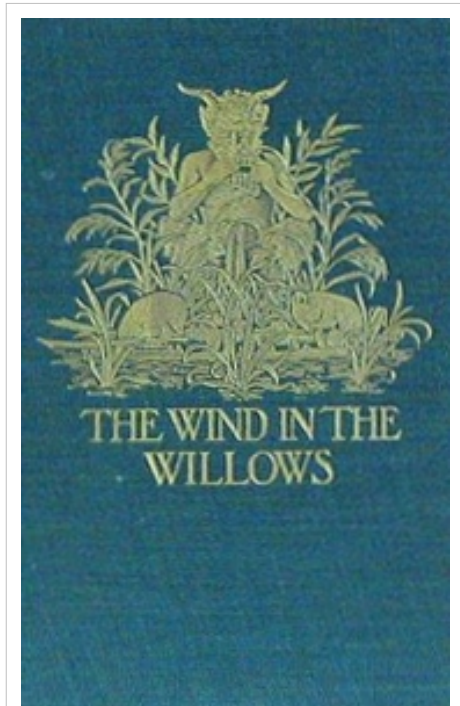
Pan, Mikhail Vrubel 1900.

The cry "Great Pan is dead" has appealed to poets, such as John Milton, in his ecstatic celebration of Christian peace, *On the Morning of Christ's Nativity* line 89,^[29] Elizabeth Barrett Browning,^[30] and the character Grover in the Percy Jackson series by Rick Riordan as he desperately searches the world for any sign that Pan might still be alive.^{[31][32]}

One remarkable commentary of Herodotus^[33] on Pan is that he lived 800 years before himself (c. 1200 BCE), this being already after the Trojan War.

Influence

Revivalist imagery



Pan depicted on the cover of *The Wind in the Willows*

In the late 18th century, interest in Pan revived among liberal scholars. Richard Payne Knight discussed Pan in his *Discourse on the Worship of Priapus* (1786) as a symbol of creation expressed through sexuality. "Pan is represented pouring water upon the organ of generation; that is, invigorating the active creative power by the prolific element."^[34]

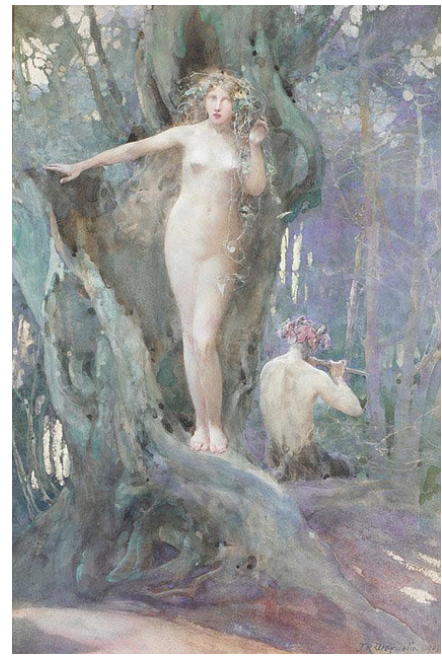
In the English town of Painswick in Gloucestershire, a group of 18th century gentry, led by Benjamin Hyett, organised an annual procession dedicated to Pan, during which a statue of the deity was held aloft, and people shouted 'Highgates! Highgates!' Hyett also erected temples and follies to Pan in the gardens of his house and a "Pan's lodge", located over Painswick Valley. The tradition died out in the 1830s, but was revived in 1885 by the new vicar, W. H. Seddon, who mistakenly believed that the festival had been ancient in origin. One of Seddon's successors, however, was less appreciative of the pagan festival and put an end to it in 1950, when he had Pan's statue buried.^[35]

John Keats's "Endymion" opens with a festival dedicated to Pan where a stanzaic hymn is sung in praise of him. "Keats's account of Pan's activities is largely drawn from the Elizabethan poets. Douglas Bush notes, 'The goat-god, the tutelary divinity of shepherds, had long been allegorized on various levels, from Christ to "Universall Nature" (Sandys); here he becomes the symbol of the romantic imagination, of supra-mortal knowledge."^[36]

In the late nineteenth century Pan became an increasingly common figure in literature and art. Patricia Merivale states that between 1890 and 1926 there was an "astonishing resurgence of interest in the Pan motif".^[37] He appears in poetry, in novels and children's books, and is referenced in the name of the character Peter Pan.^[38] He is the eponymous "Piper at the Gates of Dawn"^[39] in the seventh chapter of Kenneth Grahame's *The Wind in the Willows* (1908). Grahame's Pan, unnamed but clearly recognisable, is a powerful but secretive nature-god, protector of animals, who casts a spell of forgetfulness on all those he helps. He makes a brief appearance to help the Rat and Mole recover the Otter's lost son Portly.

Pan entices villagers to listen to his pipes as if in a trance in Lord Dunsany's novel 'The Blessing of Pan' published in 1927. Although the god does not appear within the story, his energy certainly invokes the younger folk of the village to revel in the summer twilight, and the vicar of the village is the only person worried about the revival of worship for the old pagan god.

Pan is also featured as a prominent character in Tom Robbins' *Jitterbug Perfume* (1984). Aeronautical engineer and occultist Jack Parsons invoked Pan before test launches at the Jet Propulsion Laboratory.



The Magic of Pan's Flute, by John Reinhard Weguelin (1905)

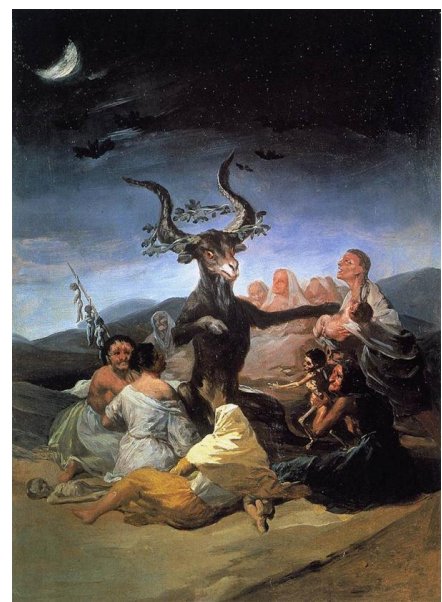
Identification with Satan

Pan's goatish image recalls conventional faun-like depictions of Satan. Although Christian use of Plutarch's story is of long standing, Ronald Hutton ^[40] has argued that this specific association is modern and derives from Pan's popularity in Victorian and Edwardian neopaganism. Medieval and early modern images of Satan tend, by contrast, to show generic semi-human monsters with horns, wings and clawed feet.

Neopaganism

In 1933, the Egyptologist Margaret Murray published the book, *The God of the Witches*, in which she theorised that Pan was merely one form of a horned god who was worshipped across Europe by a witch-cult.^[41] This theory influenced the Neopagan notion of the Horned God, as an archetype of male virility and sexuality. In Wicca, the archetype of the Horned God is highly important, as represented by such deities as the Celtic Cernunnos, Indian Pashupati and Greek Pan.

A modern account of several purported meetings with Pan is given by Robert Ogilvie Crombie in *The Findhorn Garden* (Harper & Row, 1975) and *The Magic Of Findhorn* (Harper & Row, 1975). Crombie claimed to have met Pan many times at various locations in Scotland, including Edinburgh, on the island of Iona and at the Findhorn Foundation.



Francisco Goya, *le Sabbat des sorcières* (the Sabbath of witches). Oil on canvas, 44 × 31 cm. Museo Lázaro Galdiano, Madrid.

Notes

- [1] Edwin L. Brown, "The Lycidas of Theocritus *Idyll* 7", *Harvard Studies in Classical Philology*, 1981:59–100.
- [2] Edwin L. Brown, "The Divine Name 'Pan'" *Transactions of the American Philological Association* **107** (1977:57–61), notes (p. 59) that the first inscription mentioning Pan is a 6th-century dedication to ΠΑΟΝΙ, a "still uncontracted" form.
- [3] Alfred Wagner, *Das historische Drama der Griechen*, Münster 1878, p. 78.
- [4] *The Triumph of the Moon: A History of Modern Pagan Witchcraft*, Ronald Hutton, chapter 3
 - *The Extant Odes of Pindar* (<http://www.gutenberg.org/etext/10717>) at Project Gutenberg. See note 5 to Pythian Ode III, "For Heiron of Syracuse, Winner in the Horse-race."
- [6] W. H. Roscher, *Ausführliches Lexikon der Gr. u. Röm. Mythologie* (1909:1379f) finds eighteen variants for Pan's genealogy.
- [7] Footnote in *The Library by Apollodorus* (of Athens.), edited by E. Capps Ph.D, LL.D.; T. E. Page, Litt.D.; W. H. D. Rouse, Litt.d.; Webster Collection of Social Anthropology, p.305 (<http://books.google.com/books?id=QKMNAAAIAAJ&pg=PA305&dq=pan+penelope+suitors&cd=1#v=onepage&q=pan+penelope+suitors&f=false>)
- [8] The Homeric Hymn to Pan provides the earliest example of this wordplay, suggesting that Pan's name was born from the fact that he delighted "all" the gods.
- [9] H. Collitz, "Wodan, Hermes und Pushan," *Festskrift tillägnad Hugo Pipping på hans sextioårsdag den 5 november 1924* 1924, pp 574–587.
- [10] Eliade, Mircea (1982) *A History of Religious Ideas* Vol. 2. University of Chicago Press. § 205.
- [11] In the second-century "Hieronyman Theogony", which harmonized Orphic themes from the theogony of Protoponos with Stoicism, he is Protoponos, Phanes, Zeus and Pan; in the Orphic Rhapsodies he is additionally called Metis, Eros, Erikepaos and Bromios. The inclusion of Pan seems to be a Hellenic syncretization (West, M. L. (1983) *The Orphic Poems*. Oxford:Oxford University Press. p. 205).
- [12] Pan "even boasted that he had slept with every maenad that ever was—to facilitate that extraordinary feat, he could be multiplied into a whole brotherhood of Pans."
- [13] "In this Vulcan is clearly out of place. He was one of the youngest sons of Zeus and was brought into the story only because... he was a master-thief. The real participant in the story was Aigipan: the god Pan, that is to say, in his quality of a goat (*aix*). (Kerenyi 1951:28). Kerenyi points out that Python of Delphi had a son Aix (Plutarch, *Moralia* 293c) and detects a note of kinship betrayal.
- [14] "Pan (mythology) – Discussion and Encyclopedia Article. Who is Pan (mythology)? What is Pan (mythology)? Where is Pan (mythology)? Definition of Pan (mythology). Meaning of Pan (mythology)" ([http://www.knowledgerush.com/kr/encyclopedia/Pan_\(mythology\)/](http://www.knowledgerush.com/kr/encyclopedia/Pan_(mythology)/)). Knowledgerush.com. . Retrieved 2012-08-13.
- [15] Robert Graves, *The Greek Myths*, p.101
- [16] Classic Encyclopedia ([http://www.1911encyclopedia.org/Pan_\(Mythology\)](http://www.1911encyclopedia.org/Pan_(Mythology)))
- [17] Dio Chrysostom, *Discourses*, vi. 20.
- [18] Kerenyi 1951:95.
- [19] Hyginus, *Fabulae*, 191 (on-line source (<http://www.theoi.com/Georgikos/Pan.html#Apollon>)).
- [20] Ovid, *Metamorphoses*, 11.146ff (on-line source (<http://www.theoi.com/Georgikos/Pan.html#Apollon>)).
- [21] *Poetic Astronomy* 2.18: see Theony Condos, *Star Myths of the Greeks and Romans* 1997:72.
- [22] Lucan, ix. 536; Lucretius, v. 614.
- [23] *Moralia*, Book 5:17.
- [24] "Where or what was Palodes?" (http://omega.cohums.ohio-state.edu/mailling_lists/CLA-L/2002/07/0398.php).
- [25] Reinach, in *Bulletin des correspondents helleniques* **31** (1907:5–19), noted by Van Teslaar.
- [26] Van Teslaar, "The Death of Pan: a classical instance of verbal misinterpretation", *The Psychoanalytic Review* **8** (1921:180–83).
- [27] Van Teslaar 1921:180.
- [28] Van Teslaar 1921 traces the Christian career of the "death" of Pan, "kept alive, amplified, built upon, quoted and otherwise exploited by numerous writers, apologists, controversialists and missionaries in the interests of Christianity" (p. 180).
- [29] Kathleen M. Swaim, "'Mighty Pan': Tradition and an Image in Milton's Nativity 'Hymn'", *Studies in Philology* **68.4** (October 1971:484–495)..
- [30] See Corinne Davies, "Two of Elizabeth Barrett Browning's Pan poems and their after-life in Robert Browning's 'Pan and Luna'", *Victorian Poetry* **44**, 4, (Winter 2006:561–569).
- [31] *The Lightning Thief* by Rick Riordan.
- [32] *Battle of the Labyrinth* by Rick Riordan.
- [33] Herodotus, *Histories* II.145
- [34] Payne-Knight, R. *Discourse on the Worship of Priapus*, 1786, p.73
- [35] Hutton, Ronald. *The Triumph of the Moon: A History of Modern Pagan Witchcraft* pp 161–162
- [36] Barnard, John. *John Keats : The Complete Poems* p 587 ISBN 978-0-14-042210-8
- [37] Merivale, Patricia. *Pan the Goat-God: his Myth in Modern Times*, Harvard University Press, 1969, p.vii.
- [38] Lurie, Alison. Afterword in *Peter Pan*, Signet, 2003, p198. [books.google.com \(http://books.google.com/books?id=6m9UTvQq7ZsC&pg=PA198\)](http://books.google.com/books?id=6m9UTvQq7ZsC&pg=PA198)
- [39] Pink Floyd used the chapter title *The Piper at the Gates of Dawn* as the title of their 1967 debut album.
- [40] Hutton, *The Triumph of the Moon: A History of Modern Pagan Witchcraft Oxford University Press, 1999*
- [41] *The Triumph of the Moon: A History of Modern Pagan Witchcraft*, Ronald Hutton, page 199


References

- Borgeaud, Philippe (1979). *Recherches sur le Dieu Pan*. Geneva University.
- Burkert, Walter (1985). *Greek Religion*. Harvard University Press.
- Diotima, (2007), *The Goat Foot God*, Bibliotheca Alexandrina
- Kerenyi, Karl (1951). *The Gods of the Greeks*. Thames & Hudson.
- Laurie, Allison, "Afterword" in *Peter Pan*, J. M. Barrie, Signet Classic, 1987. ISBN 978-0-451-52088-3.
- Malini, Roberto (1998), *Pan dio della selva*, Edizioni dell'Ambrosino, Milano
- Ruck, Carl A.P.; Danny Staples (1994). *The World of Classical Myth*. Carolina Academic Press. ISBN 0-89089-575-9.
- Vinci, Leo (1993), *Pan: Great God Of Nature*, Neptune Press, London

External links

- Original resources on Faunus/Phaunos (<http://www.theoi.com/Georgikos/Phaunos.html>)
 - Original resources on Pan (<http://www.theoi.com/Georgikos/Pan.html>)
 - Pan Mythology (<http://homepage.mac.com/cparada/GML/Pan.html>)
-

Selene

Selene	
	
The statue of Selene	
The goddess of the Moon	
Abode	Moon
Consort	Endymion
Parents	Hyperion and Theia
Siblings	Helios and Eos
Children	Pandia
Roman equivalent	Luna

In Greek mythology, **Selene** (Greek Σελήνη Greek pronunciation: [selɛːnɛː] 'moon';) was an archaic lunar deity and the daughter of the Titans Hyperion and Theia.^[1] Her equivalent in ancient Roman religion and myth is Luna, Latin for "moon".

Myths

Genealogy

In the traditional pre-Olympian divine genealogy, Helios, the sun, is Selene's brother: after Helios finishes his journey across the sky, Selene, freshly washed in the waters of Earth-circling Oceanus,^[3] begins her own journey as night falls upon the earth, which becomes lit from the radiance of her immortal head and golden crown.^[3] When she is increasing after mid-month, it is a "sure token and a sign to mortal men." Her sister, Eos, is goddess of the dawn. Eos also carried off a human lover, Cephalus,^[4] which mirrors a myth of Selene and Endymion.

As a result of Selene being conflated with Artemis, later writers sometimes referred to Selene as a daughter of Zeus, like Artemis, or of Pallas the Titan. In the Homeric *Hymn to Hermes*, with its characteristically insistent patrilineality, she is "bright Selene, daughter of the lord Pallas, Megamedes' son."



Detail of a sarcophagus depicting Endymion and Selene, shown with her characteristic attributes of lunate crown and *velificatio*^[2]

Lovers

Apollonius of Rhodes (4.57ff) refers to Selene, "daughter of Titan", who "madly" loved a mortal, the handsome hunter or shepherd—or, in the version Pausanias knew, a king— of Elis, named Endymion, from Asia Minor. In other Greek references to the myth, he was so handsome that Selene asked Zeus to grant him eternal sleep so that he would stay forever young and thus would never leave her: her asking permission of Zeus reveals itself as an Olympian transformation of an older myth: Cicero (*Tusculanae Disputationes*) recognized that the moon goddess had acted autonomously. Alternatively, Endymion made the decision to live forever in sleep. Every night, Selene slipped down behind Mount Latmus near Miletus to visit him.^[5]

Selene had fifty daughters, the Menae, by Endymion, including Naxos, the nymph of Naxos Island. The sanctuary of Endymion at Heracleia under Latmus on the southern slope of Latmus still exists as a horseshoe-shaped chamber with an entrance hall and pillared forecourt.

According to Virgil^[6] she also had a brief tryst with Pan, who seduced her by wrapping himself in a sheepskin^[7] and gave her the yoke of white oxen that drew the chariot in which she is represented in sculptured reliefs, with her windblown veil above her head like the arching canopy of sky. In the Homeric hymn, her chariot is drawn by long-maned horses.

Luna

The Roman goddess, Luna, had a temple on the Aventine Hill. It was built in the sixth century BC, but was destroyed in the Great Fire of Rome during Nero's reign. There was also a temple dedicated to Luna Noctiluca ("Luna that shines by night") on the Palatine Hill. There were festivals in honor of Luna on March 31, August 24 and August 29.^{[8][9]}

In popular culture

Further information: Greek mythology in popular culture#Selene

- In such works of fiction as *The First Men in the Moon* (1901), *A Trip to the Moon* (1902), and *The Secret of the Selenites* (1984), a "selenite" is a native resident of the moon.
- The 2004 Disney Channel Original Movie, *Zenon: Z3* portrays Selene as a native resident of the moon and is addressed (by alternative spelling) as "Selena", who serves as an antagonist to the titular character (Zenon herself) and much of her time in the second latter half of the movie, threatening to prevent the colonization of the moon so she can get back to living in peace.
- Adam Selene is a name assumed by a sentient computer in *The Moon is a Harsh Mistress*.
- Selene, a female vampire, is the main protagonist in the motion picture series "Underworld".
- In the anime series, *Sailor Moon*, the moon goddess's story is used as a theme and basis of the storyline. In the English dub, main protagonist Usagi's name is changed to Serena.
- Selene is an alias for one of the antagonists, Lanfear, in Robert Jordan's *The Wheel of Time*
- In "Dungeons and Dragons, the Forgotten Realms" the campaign setting of Toril has a goddess of the moon named Selune, and a moon named after her.
- In the band Garbage's official music video for their hit song "You Look So Fine," the myth of Selene and Endymion is the main theme of the video. Shirley Manson plays the part of the moon goddess.
- The story of Selene is very similar to the Japanese myth of Kaguya-Hime, The Bamboo Princess.
- In Isaac Asimov's novel *The Gods Themselves*, Selene Lindstrom, is a major character of the third part, which occurs on the Moon. According to her, the name is very popular there.
- In Ben Bova's series of novels, *Grand Tour*, Selene is the independent Luna nation that rules the moon at one stage.

- Finnish power metal band Sonata Arctica's album *Reckoning Night* contains a song entitled "My Selene" that is based on the myth of Selene and Endymion.
- The album *Pan: An Urban Pastoral* by American progressive rock band Persephone's Dream contains songs entitled "Selene Rising" and "The Tears Of Selene."

Notes

[1] *Bibliothèque* of Pseudo-Apollodorus, 1.2.2; Hesiod gives a list of the offspring of Hyperion and Theia in *Theogony*, lines 371ff. In the Homeric Hymn to Helios, Theia is given the name *Euryphaessa*, the "far-shining" one, an epithet that would apply to Selene herself.

[2] Stefania Sorrenti, "Les représentations figurées de Jupiter Dolichénien à Rome," in *La terra sigillata tardo-italica decorata del Museo nazionale romano*, «L'Erma» di Bretschneider, 1999), p. 370.

[3] Homeric Hymn.

[4] Burkert, Walter (1985). *Greek Religion* (p. 176).

[5] Apollonius, *loc. cit.*; Pausanias v.1.5.

[6] Virgil, *Georgics*, iii.391.

[7] Kerenyi, Karl (1951) *The Gods of the Greeks* (pp. 19, 197). 1951.

[8] Grimal, Pierre (1986). *The Dictionary of Classical Mythology* (p. 262). Oxford: Basil Blackwell. ISBN 0-631-20102-5.

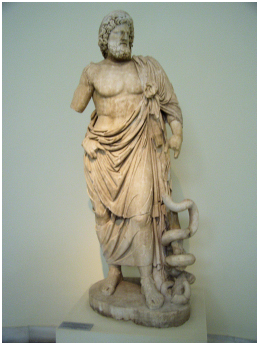
[9] Hammond, N.G.L. & Scullard, H.H. (Eds.) (1970). *The Oxford Classical Dictionary* (p. 625). Oxford: Oxford University Press. ISBN 0-19-869117-3.

External links

- Theoi.com: Selene (<http://www.theoi.com/Titan/Selene.html>) Passages from Greek texts, in translation

Asclepius

Asclepius



Asclepius with his serpent-entwined staff^[1]

God of medicine, healing, rejuvenation and physicians

Symbol	A serpent-entwined staff
Consort	Epione
Parents	Apollo and Coronis
Children	Hygieia, Iaso, Aceso, Meditrina, and Panacea

Asclepius (🔊 /æsˈkliːpiəs/; Greek: Ἀσκληπιός *Asklēpiós* Greek pronunciation: [asklɛːpiós]; Latin *Aesculapius*) is the god of medicine and healing in ancient Greek religion. Asclepius represents the healing aspect of the medical arts; his daughters are Hygieia ("Hygiene", the goddess/personification of health, cleanliness, and sanitation), Iaso (the goddess of recuperation from illness), Aceso (the goddess of the healing process), Aglæa/Ægle (the goddess of beauty, splendor, glory, magnificence, and adornment), and Panacea (the goddess of universal remedy). He was

associated with the Roman/Etruscan god Vediovis. He was one of Apollo's sons, sharing with Apollo the epithet *Paean* ("the Healer").^[2] The rod of Asclepius, a snake-entwined staff, remains a symbol of medicine today.

Etymology

The etymology of the name is unknown. In his revised version of Frisk's *Griechisches etymologisches Wörterbuch* (Greek etymological dictionary), R.S.P. Beekes gives this summary of the different attempts:

"H. Grégoire (with R. Goossens and M. Mathieu) in *Asklépios, Apollon Smintheus et Rudra* 1949 (Mém. Acad. Roy. de Belgique. Cl. d. lettres. 2. sér. 45), explains the name as 'the mole-hero', connecting σκάλοψ, ἀσπάλαξ 'mole' and refers to the resemblance of the Tholos in Epidauros and the building of a mole. (Thus Puhvel, *Comp. Mythol.* 1987, 135.) But the variants of Asklepios and those of the word for 'mole' do not agree.

The name is typical for Pre-Greek words; apart from minor variations (β for π, αλ(α) for λα) we find α/αι (a well known variation; Fur. 335 - 339) followed by -γλαπ- or -σκλαπ-/σγλαπ/β-, i.e. a voiced velar (without -σ-) or a voiceless velar (or an aspirated one: we know that there was no distinction between the three in the substr. language) with a -σ-. I think that the -σ- renders an original affricate, which (prob. as δ) was lost before the -γ- (in Greek the group -σγ- is rare, and certainly before another consonant); Beekes Pre-Greek^[3].

Szemerényi's etymology (*JHS* 94, 1974, 155) from Hitt. *assula(a)-* 'well-being' and *piya-* 'give' cannot be correct, as it does not explain the velar."^[4]

One might add that even though Szemerényi's etymology (Hitt. *asula-* + *piya-*) does not account for the velar, it is perhaps inserted spontaneously in Greek due to the fact that the cluster -sl- was uncommon in Greek: So, *Aslāpios would become Asklāpios automatically.

Mythology

Birth

He was the son of Apollo and Coronis. His mother was killed for being unfaithful to Apollo and was laid out on a funeral pyre to be consumed, but the unborn child was rescued from her womb. Or, alternatively, his mother died in labor and was laid out on the pyre to be consumed, but his father rescued the child, cutting him from her womb. From this he received the name Asklepios, "to cut open."^[5] Apollo carried the baby to the centaur Chiron who raised Asclepius and instructed him in the art of medicine.^[6]

Wives and offspring

Asclepius was married to Epione, with whom he had six daughters: Hygieia, Meditrina (the serpent-bearer), Panacea, Aceso, Iaso, and Aglaea,^{[7][8]} and three sons: Machaon, Podaleirios and Telesphoros. He also sired a son, Aratus, with Aristodama. The names of his daughters each rather transparently reflect a certain subset of the overall theme of "good health".^{[8][9][10][11][12][13][14]}

At some point, Asclepius was among those who took part in the Calydonian Boar hunt.

Death

Zeus killed Asclepius with a thunderbolt because he raised Hippolytus from the dead and accepted gold for it.^[15] Other stories say that Asclepius was killed because after bringing people back from the dead, Hades thought that no more dead spirits would come to the underworld, so he asked his brother Zeus to remove him. This angered Apollo who in turn murdered the Cyclopes who had made the thunderbolts for Zeus.^[16] For this act, Zeus suspended Apollo from the night sky^[17] and commanded Apollo to serve Admetus, King of Thessaly for a year. Once the year had passed, Zeus brought Apollo back to Mount Olympus and revived the Cyclopes that made his thunderbolts.^{[14][18]} After Asclepius' death, Zeus placed his body among the stars as the constellation Ophiuchus ("the Serpent Holder").^[19]

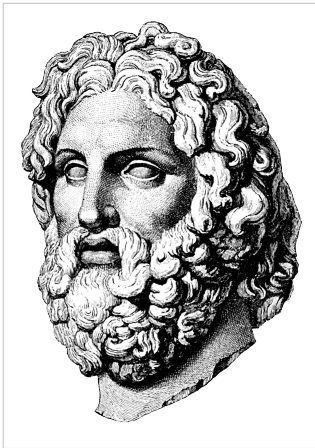
Some sources also stated that Asclepius was later resurrected as a god by Zeus to prevent any further feuds with Apollo.



Asclepius with his daughter Hygieia

Sacred places and practices

Greek deities series	
Primordial deities	
Titans and Olympians	
Aquatic deities	
Chthonic deities	
Personified concepts	
Other deities	
<ul style="list-style-type: none">• Anemoi• Asclepius• Iris• Leto	<ul style="list-style-type: none">• Muses• Nymphes• Pan• Psyche



The most famous temple of Asclepius was at Epidauros in north-eastern Peloponnese. Another famous healing temple (or asclepieion) was located on the island of Kos, where Hippocrates, the legendary "father of medicine", may have begun his career. Other asclepieia were situated in Trikala, Gortys (in Arcadia), and Pergamum in Asia.

In honor of Asclepius, a particular type of non-venomous snake was often used in healing rituals, and these snakes — the Aesculapian Snakes — crawled around freely on the floor in dormitories where the sick and injured slept. These snakes were introduced at the founding of each new temple of Asclepius throughout the classical world. From about 300 BC onwards, the cult of Asclepius grew very popular and pilgrims flocked to his healing temples (Asclepieia) to be cured of their ills. Ritual purification would be followed by offerings or sacrifices to the god

(according to means), and the supplicant would then spend the night in the holiest part of the sanctuary - the abaton (or adyton). Any dreams or visions would be reported to a priest who would prescribe the appropriate therapy by a process of interpretation.^[20] Some healing temples also used sacred dogs to lick the wounds of sick petitioners.^[21]

The original Hippocratic Oath began with the invocation "I swear by Apollo the Physician and by Asclepius and by Hygieia and Panacea and by all the gods ..."^[21]

Some later religious movements claimed links to Asclepius. In the 2nd century AD the controversial miracle-worker Alexander claimed that his god Glycon, a snake with a "head of linen"^[22] was an incarnation of Asclepius. The Greek language rhetorician and satirist Lucian produced the work *Alexander the False Prophet* to denounce the swindler for future generations. He described Alexander as having a character "made up of lying, trickery, perjury, and malice; [it was] facile, audacious, venturesome, diligent in the execution of its schemes, plausible, convincing, masking as good, and wearing an appearance absolutely opposite to its purpose."^[22] Justin Martyr, a philosophical defender of Christianity who wrote around 160 AD claimed that the myth of Asclepius foreshadowed rather than served as a source for claims of Jesus's healing powers.^[23]

The botanical genus *Asclepias* (commonly known as milkweed) is named after him and includes the medicinal plant *A. tuberosa* or "Pleurisy root".

Asclepius was depicted on the reverse of the Greek 10,000 drachmas banknote of 1995-2001.^[24]

Popular culture

- Asclepius was seen in Marvel Comics where he appeared in *Ares* #4.
- In *The Heroes of Olympus* (a sequel to *Percy Jackson & the Olympians*) book titled *The Son of Neptune*, the Lares named Vitellius is a descendant of Asclepius.

Notes

- [1] Statue of Asclepius of the Este type. Pentelic marble, Roman period copy of ca. 160 AD after a 4th-century BC original. From the temple of Asclepius at Epidauros (National Archaeological Museum, Athens, inv. 263).
- [2] Mitchell-Boyask, p. 141 (<http://books.google.com/books?id=5zJ2TlqoorEC&pg=PA141>)
- [3] <http://www.indoeuropean.nl/ied/pdf/pre-greek.pdf>
- [4] Greek etymology database (<http://www.indoeuropean.nl/cgi-bin/startq.cgi?flags=endnnnl&root=leiden&basename=/data/ie/greek>)
- [5] The Asklepios cult (<http://www.theoi.com/Ouranios/Asklepios.html>)
- [6] Pindar, Pythian Ode 3. 5 ff (trans. Conway) (Greek lyric C5th B.C.)
- [7] Greek Lyric V Anonymous, Fragments 939 (Inscription from Erythrai) (trans. Campbell) (B.C.)
- [8] Suidas s.v. Epione (trans. Suda On Line) (Byzantine Greek lexicon C10th A.D.)
- [9] Pausanias, Description of Greece 2. 29. 1 (trans. Jones) (Greek travelogue C2nd A.D.)
- [10] Homer, Iliad 4. 193 & 217 ff (trans. Lattimore) (Greek epic C8th B.C.)
- [11] Homer, Iliad 11. 518 ff (trans. Lattimore) (Greek epic C8th B.C.)

- [12] Homer, *Iliad* 2. 730 ff (trans. Lattimore) (Greek epic C8th B.C.)
- [13] Lycophron, *Alexandra* 1047 ff (trans. Mair) (Greek poet C3rd B.C.)
- [14] Diodorus Siculus, *Library of History* 4. 71. 3 (trans. Oldfather) (Greek historian C1st B.C.)
- [15] Philodemus, *On Piety* (trans. Campbell, Vol. Greek Lyric IV Stesichorus Frag 147 & Cinesias Frag 774) (C7th to 6th B.C.)
- [16] Apollodorus, *Bibliotheca* 3. 121 (trans. Aldrich) (Greek mythographer C2nd A.D.)
- [17] Apollonius Rhodius, *Argonautica* 4. 610 ff (trans. Rieu) (Greek epic C3rd B.C.)
- [18] Hyginus, *Fabulae* 49 (trans. Grant) (Roman mythographer C2nd A.D.)
- [19] Hyginus, *Astronomica* 2. 14 Latin Mythography C2nd A.D
- [20] Sigerist. Chapter 3, *Religious medicine: Asclepius and his cult*, p. 63ff.
- [21] Farnell, Chapter 10, "The Cult of Asklepios" (pp.234-279)
- [22] Lucian, *Alexander the False Prophet* (trans A.M. Harmon) (Cambridge: Loeb Classical Library, 1936), Lucian, vol IV. Accessible online at http://www.tertullian.org/rpearse/lucian/lucian_alexander.htm
- [23] CCEL.org (<http://www.ccel.org/ccel/schaff/anf01.viii.ii.xl.html?highlight=giant#highlight>) Dialogue of Justin and Trypho (the Jew) (69-70)
- [24] Bank of Greece (<http://www.bankofgreece.gr/Pages/en/default.aspx>). Drachma Banknotes (<http://www.bankofgreece.gr/Pages/en/Euro/drachma.aspx#tra>). 10,000 drachma note (pdf) (http://www.bankofgreece.gr/BogDocumentEn/banknotes_draxmes_1.pdf) – Retrieved on 26 July 2010.

References

- Farnell, Lewis Richard. *Greek Hero Cults and Ideas of Immortality*, (Oxford Clarendon Press,1921).
- Grimal, Pierre, *The Dictionary of Classical Mythology* (http://books.google.com/books?id=iOx6de8LUNAC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false), Wiley-Blackwell, 1996, ISBN 978-0-631-20102-1. "Asclepius" pp. 62–63 (http://books.google.com/books?id=iOx6de8LUNAC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q=Asclepius&f=false)
- Hart, Gerald D. MD. *Asclepius: The God of Medicine* (Royal Society of Medicine Press, 2000)
- Mitchell-Boyask, Robin, *Plague and the Athenian Imagination: Drama, History and the Cult of Asclepius*, Cambridge University Press, 2008, ISBN 978-0-521-87345-1.
- Riethmüller, Jürgen W. *Asklepios : Heiligtümer und Kulte*, Heidelberg, Verlag Archäologie und Geschichte, 2005, ISBN 3-935289-30-8
- Sigerist, Henry E. *A History of Medicine Volume 2: Early Greek, Hindu, and Persian Medicine* (Oxford University Press 1987), chapter 3.

Article Sources and Contributors

Greek primordial deities *Source:* <http://en.wikipedia.org/w/index.php?oldid=509317129> *Contributors:* Amit6, Anaxial, Bethpage89, Bucyr17, Catalographer, Countakeshi, Davidiad, Debresser, Deucalionite, Eckerz, George2001hi, Haftorang, HairY Dude, Haymouze, Hazhk, Helios13, ICE77, Jftsang, Jope12, Jordan Brown, JustAGal, Karmo, Lumos3, Magioladitis, Mightymights, MikeEagling, Nagelfar, Neptune5000, Not quite, Olliminatore, Omnipaedista, Paul August, Perhelion, R'n'B, Reality006, Redtigerxyz, Simon Peter Hughes, The CIS, The Incident, Theranos, TutterMouse, Twospoonfuls, Wikisilki, Xherin, Zulthar 4th, 55 anonymous edits

Chaos *Source:* <http://en.wikipedia.org/w/index.php?oldid=509932442> *Contributors:* 5 albert square, A. Parrot, ALARICtheVISIGOTH, Ajh16, Alansohn, Altenmann, Anthony Appleyard, Argo Navis, Asarelah, Ashot Gabrielyan, AubreyEllenShomo, Avillia, B9 hummingbird hovering, BD2412, BRUTE, BackMaun, Bigwyrn, Bmusician, Book M, Borg2008, Brad5701, CambridgeBayWeather, Car Henkel, Carabinieri, CardinalDan, Ccson, Chameleon, Ciacchi, Courcelles, Cremepuff222, Cureden, DIEGO RICARDO PEREIRA, Danpakstan, Darsie76, Davidiad, Dbachmann, Deucalionite, Didactohedron, Dillard421, Discospinster, Douglasfrankfort, Dougweller, Dpv, Dreadstar, Dream of Nyx, Eastlaw, Elerium, Exo Kopaka, Favonian, FinnWiki, Fishdert, FiveColourMap, Flowerparty, Flygongengar, Fmbpwyhd, FoekeNoppert, Francs2000, GoldenXuniversity, Gomangoman, Grafen, Gregbard, Harp, Hayabusa future, Hibernian, Hydrogen Iodide, ICE77, IPSOS, Island, J.delanoy, J04n, Jaimie Henry, James Arboghast, Jed 20012, JoanneB, John D. Croft, Jordansc, Jprg1966, Karl-Henner, Katalaveno, Keahapana, Kimon, Kuru, Kwamikagami, LAX, Landon1980, Leonard'Bloom, LinDrug, Luke12345, MFVicious, Machine Elf 1735, Magioladitis, Mandarax, Martin451, Mastr spence, Mightymights, Music Sorter, Neelix, Newone, Nyr939, Osama57, P.T. Aufrette, Pants6321, Paul August, Perhelion, Pgan002, PhilKnight, Postdlf, Pro translator, Puckly, R'n'B, Radagast3, Ramaksoud2000, Renato Caniatti, Reverendgraham, Riccomario96, RobertG, Robin Hood, Rror, Rursus, SarekOfVulcan, Satanael, Schneelocke, Seaphoto, Sectryan, Semperegoauditor, Simon Peter Hughes, Slakr, Someguy1221, Soren t, SpaceFlight89, SparoHawk, StAnselm, TheBigA, TheDJ, TheOldJacobite, Tide rolls, Tiptoety, TreasuryTag, Tricky Victoria, Trifon Triantafillidis, Tunnels of Set, Twipie, Ukexpat, VegetaU, Velps, Wellithy, Welsh, Wereon, Wetman, Wiki libs, William Avery, Wilson44691, XXxDarknessFalls, Xjk, Zfr, Zod 789, Тиверополиѣк, Ꞑ, 331 anonymous edits

Aether *Source:* <http://en.wikipedia.org/w/index.php?oldid=508685856> *Contributors:* AOB, Adi4094, All Is One, Alon, Andrea1952, AnnicAllus, Anonymous Dissident, BioPupil, Borg2008, Cameron Nedland, Che!, CiaPan, Dannown, Davidiad, Deucalionite, Diablokrom, Discospinster, Dream of Nyx, Drift chambers, ESKog, Flax5, Fram, Gf uip, Glanthor Reviol, Gombang, HairY Dude, Hyperboreios, ICE77, Idescent, James Baraldi, Jr., Jrooksjr, Kazubon, Khazar, Lamro, Machine Elf 1735, Magioladitis, ManH3Y55, Mandragorae, Maqs, MrArifnajafov, MrMizfit, Nascar1996, Numbo3, Olliminatore, Omnipedian, PamD, Paul August, Peloponnesian, Philip Trueman, Pinkadelica, Pmanderson, Polylerus, Presto8, Quiddity, Qwertyus, RandyS0725, Rjwilmsi, Salgueiro, Suruena, T@nn, Theranos, Tryforceful, Weibsta, Wetman, 48 ,55717 anonymous edits

Gaia *Source:* <http://en.wikipedia.org/w/index.php?oldid=510598813> *Contributors:* 100110100, 51summerstories, 83d40m, A-Day, A520, Acroterion, Adam keller, AdelaMae, Aeonite, Afrotrance, Aherunar, Akhilleus, Akulkis, All Is One, Allens, Allispaul, Andre Engels, Andrei Iosifovich, Andres, Andrew Dalby, Angel of the Will, Angie Y., Anindianuser, Anthere, AssistantX, Athena2106, Axosman, AznBurger, BD2412, Bacchiad, Bakabaka, Baldghoti, Banazir, Barticus88, BehemothCat, Belovedfreak, Ben-Zin, Bento00, Bhuston, Blaxthos, Bloodofox, Bobet, Bogdangiusca, BogeY97, Bookfan007, Borg2008, Brandmeister, Brbgam, Bryan Derksen, CKA3KA, Camembert, Catgut, Ccson, Celuca, Charles Matthews, CharlotteWebb, ChicXulub, Cholmes75, ChrisGualtieri, Clover929, Coasterlover1994, Cory Crowley, Cucullain, Curps, Cybercobra, Cynwolfe, DIEGO RICARDO PEREIRA, Daibhid C, Darknight0x, Davidiad, Deflective, Dejudicibus, Deucalionite, Didactohedron, Diddims, Dismas, Dmitri Yuriev, Doc9871, Dodo, DreamGuy, ENeville, EchyreK, Ed g2s, Ekwos, El C, Eleassar, Elerium, Eloquence, Empty90, Enchanter, Enviroboy, Epr123, Erik the Red 2, Eumolpo, Euryalus, Evilbunnie, Evolauxia, Fang 23, Fayenatic london, FinalRapture, Fktselis, Flax5, Fram, Franamax, France3470, Gauss, Geoffrey.Landis, German arabic teaching sami, Glenn, Gorfelt, Graham87, Grifguy123, Gtrmp, Gwernol, HairY Dude, Haploidavey, Havelock Jones, Hazhk, Hebele, Henrybown, Hephaestos, Hibernian, Honza Záruba, Hut 8.5, ICE77, Ilya, Im.a.lumberjack, Ipatrol, IronGargoyle, Island, Ixfd64, J.delanoy, J04n, JSprung, JamesBWatson, Jclemens, Jeland, Jess Cully, Jimbreed, Jiron, JoJo123196, John D. Croft, John Price, Johnl, Johnnie ong, Jones1289, Joseph Solis in Australia, Josohn, Jossi, Jovianeye, Jplett, Jptdrake, Juliet-chan, Jusdafax, Jwk3, Jyrl, KAMiKAZOW, Kanjilearner, Kanonkas, Karenjc, Karl Dickman, Karl-Henner, Kaveh, Keraunos, Kikos, Kingpin13, Korath, Kowloones, Krsont, Kwamikagami, L Kensington, L-Bit, Lamro, Lascoot, Lesgles, Leszek Jańczuk, Lightmouse, LilHelpa, Lily20, LittleJerry, LizardJr8, Logan, LucaviX, M0th3r3arth, Macedonian, Machine Elf 1735, Macy, Maghnus, ManH3Y55, Mana Excalibur, Mandarax, Mandarax, Mauricio Maluff, Mclay1, Megan1967, Menchi, Meowmeowchan, Midnightblueowl, Mightymights, Mike Dillon, MilesAgain, Modulatum, Mttcms, Mxn, Mychele Trempeitich, Myway555, Naikiw, Nathan M. Swan, NawlinWiki, Nelzhu, Neoterismic, Nepenthes, NickBush24, Nihilres, Nolbassoonist, Nomanic13, NotWith, Noym, Ntsimp, NuclearVacuum, Nyenyec, Odyssees, Ogambear, Oliverdl, Omnipaedista, PJonDevelopment, Paul August, Pedia6, Phoenixrod, Plastikspork, PoeticVerse, Poindexter Propellerhead, Primetime, Qaphsiel, Qmwne235, Quuxplussone, R'n'B, R.G., R.K., Raven in Orbit, Renato Caniatti, Resemblinguniverzes, Richard75, RickK, Rjwilmsi, Rmiller756, Robert K S, Robin Hood, Robocoder, Romarin, Ronjhones, Rror, Rtkat3, SD5, Salofmilwaukee, Samsara, Sanada Yuki-kun, SarahStierch, Sardaukar Blackfang, Sassf, Shurke, Sc00baSteve, Schlemazl, Schmlloof, Seals9889, Shanes, Sietsse Snel, Sigo, Sinistro, Sir Vicious, Solipsist, SolveigQuass, Son of Kong, Soumyasch, Soupysoap, SpK, Spruceforest, Stelercus, Stenvenhe, Stephen MUFC, Stephenchou0722, Strongsauc, Sunray, T@nn, TUF-KAT, TallNapoleon, Tbhocht, Tgeairm, Thai guy 01, The Eoptot, The Man in Question, TheArguer, TheFeds, Theranos, TheDroidsIslong, Theskillherb, Thingg, Tim2701, Timwi, Tmchck, Toby Bartels, Tom.Reding, Tony Sidaway, TotoBaggins, TreasuryTag, Tucci528, UtherSRG, Valentina, gospodarica neba, Vampshoe36, Vanished user xcuheoiht8w4rojf8nft, VasOling, Veledan, VerasGunn, Warinhari, WarthogDemon, Wclark, Wetman, Wiglaf, Wiki alf, Woohookitty, X1, Xeno, Xjk, YUL89YYZ, Zhou Yu, Тиверополиѣк, 613 anonymous edits

Uranus *Source:* <http://en.wikipedia.org/w/index.php?oldid=511011748> *Contributors:* *drew, 0RI0N, 9allenride9, Abyca, Aidan Elliott-McCrea, Ajax007, Alex '05, Amodio11, Andre Engels, Andrea1952, Andreas Kaganov, Andrew Dalby, AndrewvdBK, Andyman1125, Anna512, Answerwriter21, Arjun01, Art LaPella, Arunsingh16, Ashot Gabrielyan, Attilios, Auntof6, Axosman, Banaticus, Barbara Shack, Bathrobe, Bender235, Black-Velvet, Blanche of King's Lynn, Bobo192, Bonadea, Borg2008, Bradeos Graphon, BrettAllen, Bryan Derksen, C.Fred, CWii, CalicoCatLover, Caltrop, Candemb, Catalographer, Charleca, Chip123456, Chrissy.nesbitt, Christian List, Cismum.ili.dilm, ClockwerkMao, Colonel19, Cubs Fan, Curps, Dahlhäst, DanielEng, Darknight0x, Darkwind, Darthanakin, Davidiad, Db099221, Dbachmann, Deadlock, Decumanus, Deflective, Deucalionite, Didactohedron, Dirkbb, Discospinster, DopefishJustin, Dudethatchangesstuff, Dylanhart, E rulez, Ed Poor, Edward321, Ec561, Eckerz, Elipongo, Eluchil404, Enchanter, Epr123, Erik the Red 2, Euryalus, Excirial, Falcon8765, Flax5, Fuerza, GTBacchus, Garzo, Glane23, Goldfritha, Grant65, Gtrmp, GuitarDudeness, HairY Dude, HamburgerRadio, Harrybrothers, Hashar, Helios13, Henrybown, Hfh12425, Hghyux, Hibernian, Huey45, Husond, Hveziris, ICE77, IPSOS, Igiffin, Igordebraga, Ilukitikur, Indian1985, Island, J.delanoy, JaGa, JamesAM, Jazbell, Jiddisch, Jim1138, JimmyVollmer, Jiy, Jncraton, Johnuniq, Jpatros, Kafziel, Kafokonous, Kalathalan, Karl Dickman, Kbdank71, Keegan, Keilana, Keith Edkins, Kintelsubuffalo, Kitty911, Kjk, Kookoo275, Kostisl, Kr5t, Kupirijo, Kwamikagami, La Pianista, Lantrix, Lapaarpa, Lethe, LilHelpa, LittleJerry, Lolcats23232332, LucaviX, M-le-mot-dit, Magioladitis, Magyckmann, Mahanga, Makeemlighter, Marek69, Masked Mutant, Matlibr, Matsuz, Mercury McKinnon, Merlin13222, Midnightblueowl, Mikeo, Mild Bill Hiccup, Mjanja, Monkeynoze, Morder, MrArifnajafov, Mrholybrain, MuZemike, Muu-karhu, Naikiw, Nat11, NawlinWiki, Nev1, Neverquik, NienlenGW, Nihilres, Nlknakpaddywhak, Noisy, Nono64, Noomnos, NotWith, Obradovic Goran, Odyssees, Ojmorales0002, Olliminatore, Ongar the World-Weary, Orthopox 1.2, Oxyromon83, PJonDevelopment, Paine Ellsworth, Paul August, Peter Karlsen, PhilKnight, PhnomPencil, Pjacobi, Plastikspork, Pollinosiss, Prodego, PrometheesDesmotes, Pyro3d, QuiteUnusual, R'n'B, Reaper Eternal, Renato Caniatti, RexNL, Rich Farmbrough, Rikoshi, Rillian, Rjwilmsi, Rockscizel, Rotherpe, Rtkat3, Rumping, SQGibbon, Sammycheese, Sc00baSteve, Shenme, Shmack1999, Sietsse Snel, Simon Peter Hughes, Slightsmile, Stebulus, Sunny256, Super Ranger, Suzumebachisecret, TX55, TeDe, Tgeairm, The Haunted Angel, The Illusive Man, The Thing That Not Be, Thebestof007, Theranos, Tlufsa, TomDestry, Tommy2010, Tucci528, Ulric1313, Uncle Dick, UtherSRG, Vald, Valentina, gospodarica neba, Wetman, Wighson, Wiglaf, Wikieditor06, Wikimaster201010, Xeno, Xjk, Yaris678, Yeastbeast, Yuifen, Zerokitsune, Zil2mz, Zoe, Саша Стефановић, Тиверополиѣк, 550 anonymous edits

Hemera *Source:* <http://en.wikipedia.org/w/index.php?oldid=490129116> *Contributors:* Agathodaimon, Amit6, Ary29, Borg2008, Brucevdk, CalicoCatLover, Che!, Davidiad, Dcactor, Deucalionite, Diablokrom, Flauto Dolce, FlyingToaster, FoekeNoppert, Gtrmp, ICE77, Irish Pearl, Kubra, Lotje, Maggie50, Magioladitis, Magog the Ogre, Metodicar, Modeha, Olliminatore, Omnipedian, Panellet, Paul August, T@nn, TanatOS, The Storm Surfer, Tikiwont, Tucci528, WAVEgetarian, Wetman, Xompanthy, 37 ,55717 anonymous edits

Chronos *Source:* <http://en.wikipedia.org/w/index.php?oldid=510203179> *Contributors:* Scammer, Abecedarianx, Acefox, Aetheling, AgentPeppermint, Ale jrb, Alensha, Alferez, Alias Flood, Altenmann, Aranel, ArdClose, ArnoLagrange, Asnac, AznBurger, BD2412, Baffo, Barticus88, Blenda, Bman5500, Bongwarrior, Borg2008, Brandsen, Captain panda, Causlyofociety, Chabuk, Chancepiearcy, Che!, Chronieler, Chronos Maker, CouplandForever, Cynwolfe, DARTH SIDIOUS 2, Dan Pelleg, Davidiad, Deporter, Ddoomdoom, Destron Commander, Deucalionite, Didactohedron, Download, Discolj, Dsmdgold, Dylan620, E Wing, E rulez, Equor, Elvenscout742, Enkyklios, Fabulous Creature, Favonian, Freimer, Fumitof, Furby100, Fuzzform, Gadfium, Gaiaife, Garzo, Geelo, Glane23, Hadal, HalfShadow, Helios13, Henrygb, Holothurion, ICE77, IPSOS, Indosaurus, Infosocialist, Inventm, Irish Pearl, Islanes, J.delanoy, Japanese Searobin, JarlaxleArtemis, Jauerback, KF, Karl-Henner, KingAndy, L Kensington, Labaksmells, Lambiam, Laszlovszky András, METALFREAK04, Martarius, Martinp23, Mewtation, MichaelBillington, Mike Rosoff, Mike s, Monty845, Msh210, Mukadderat, Music Sorter, NawlinWiki, NielsenGW, Ode2joy, Odyssees, OneWeirdDude, Onlim, PaperTruths, Paul August, Peripitus, Philippe, Pmanderson, Polkiium, Quispam, RandyS0725, Reactordrone, Rjwilmsi, Roberta F., Robin Hood, RoyBoy, Rtkat3, S.R.A.L.L.kid, Schaheb, Scottandrewhutchins, Sevenstones, Slightsmile, Stephen Gilbert, Stevertigo, The Thing That Should Not Be, Theranos, Toby Bartels, Tomisti, Trusilver, Tucci528, Twice25, UserDoe, UtherSRG, VeryVerily, Waggars, Wahoofive, Wayne Slam, Waynem, WereSpielChequers, Wereon, Wiki13, Wikipelli, Xaquiri, Yamara, Yom, Ziyingjiang, Zoe, Zulthar 4th, Ūman, 222 anonymous edits

Erebus *Source:* <http://en.wikipedia.org/w/index.php?oldid=506884462> *Contributors:* 334a, Aarchiba, Akoch, Alansohn, Allens, Aranel, Arrowintwolakes, Bacchiad, Bardsandwarriors, Batang bulbulin, Blakeney, Bento00, Birutorul, Borg2008, Catalographer, Ceranthor, CharlesGillingham, Che!, Courcelles, Cynwolfe, DGG, Dan, Davidiad, Dbachmann, Deflective, Deucalionite, Didactohedron, DocWatson42, DrunkenSmurf, Dzordzm, E25691, El-Ahraihr, EoGuy, Erebus555, Erik the Red 2, Esrever, Eyrjan, FirstPrinciples, FoekeNoppert, Gail, Galo1969X, GeSwRhlc, Gerrit, GhostA113, Gilgamesh, Gilligan Skipper, Godheval, Googipy, Gurch, Haukurth, HeleneSylvie, Hellbus, ICE77, IRP, Infrogmation, J.delanoy, Jan1nad, Jonathan Tweet, Karada, Karl-Henner, Koavf, Krea, Kubra, Kwamikagami, LAX, Lambiam, Lankiveil, LeaveSleaves, Mackeriv, Madhero88, Maelkoch, Magioladitis, Martarius, Militiades, Mintrick, Modeha, Mordicai, Moritz, Moros, MrMizfit, Music Sorter, NawlinWiki, NellieBly, Nev1, NewEnglandYanke, Noer Salzman, Oculus42, Omnipaedista, Opiateiner, Orphan Wiki, Orlotan88, PamD, Panellet, Paul August, Petr.adamek, Petr, Phatbest, Philip Trueman, PhilipC, Pyrotec, Qtgeo, Quota, Qwyrxian, RandyS0725, Rasteraster, Razorflame, Redtigerxyz, Renato Caniatti, Roadrunner,

Robertson-Glasgow, Robin Hood, Ronhjones, RoyBoy, Ryulong, Salvio giuliano, SchiffityThree, Scyrene, Shoemoney2night, Simon Peter Hughes, Singaraja, Spinach Monster, Srajan01, Str1977, Strike Eagle, SuedeHead, Sun Creator, T@nn, Tabletop, Temporaluser, The Singing Badger, The385842, Tide rolls, TreasuryTag, Tucci528, UberCrylic, Unctions Unit, Urashimataro, UtherSRG, Waacstats, Waidanian, WhisperToMe, XRD0DRX, Zerokitsune, Zhou Yu, Zoldragon, Zudduz, Тиверополиник, 265 anonymous edits

Nyx *Source:* <http://en.wikipedia.org/w/index.php?oldid=510749406> *Contributors:* Abyca, Adrian.benko, Airplaneman, Alansohn, Alexiswerdo478, AllGloryToTheHypnotoad, AmazingMaleeni, Andre Engels, Andrea1952, Anjwalker, Art LaPella, Artemisboy, Asarelah, Attilios, Austincrocker, Azrael Moros, Bacchiad, Bassetts1899, BehemothCat, Betaeleven, Blanche of King's Lynn, Blooieque, Blue Danube, BlueMoonlet, Borg2008, Bradv, Brentie849, Bua333, CalicoCatLover, Calmer Waters, Charles Matthews, ChicXulub, Chicago god, Colonies Chris, CommonsDelinker, Cool Hand Luke, Countakeshi, Cryotoguy, Curps, Cynwolf, DARTH SIDIOUS 2, DIEGO RICARDO PEREIRA, Dan Pelleg, Darkwind, Davidiad, Dekimasu, Deucalionite, Didactohedron, Dillard421, Discospinster, Dodo, Dream of Nyx, DreamGuy, Dysprosia, Ed g2s, Equor, Eliah, Erik the Red 2, Eyrian, FoekeNoppert, Fritz Saalfeld, Gadium, George The Dragon, Ghirlandajo, Glenn, Gobonobo, Godheval, Gogo Dodo, Gr3yfx, Grantsky, Gtrmp, Gveret Tered, Hairy Dude, Haploidavey, Haymouse, Helix84, ICE77, II MusLim HyBRiD II, IW.HG, Imasleepviking, JDspeeder1, JKoulouris, JPX7, Jeland, Jessi1989, Jim1138, John, JohnChrysostom, Jusdafx, KairosX23, Karl-Henner, Ketiltrout, KraDakar, Kross, Kubra, LadyofShalott, LeoNomis, Leon2323, Lotje, Luke Flory, MONGO, Magioladitis, Malcolmx15, Massieblock4897, Matttoothman, Michael Bednarek, Mike s, Mintrick, Misterkillboy, Modeha, Mordicai, MrMizfit, New User, NewEnglandYankee, Nilfanion, Nuandame, Nuttyskin, Paul August, Paul-L, Paxsimius, Peanutsfish, PeoniesAbound, Piano non troppo, Plastikspork, Prashanthns, ProfessorPaul, Pstanton, RPlunk2853, RainbowOfLight, RandomCritic, Renato Cianiati, Robin Hood, Rtkat3, Shadowlynk, Shknbs, Simon Peter Hughes, Something14, SpectrumDT, Srleffler, Stormie, T@nn, Tamfang, Thatguyflint, The Thing That Should Not Be, The Tom, Tide rolls, Tkasmai, Tommy2010, Trewal, Trusilver, Tucci528, Tyciol, Unify, Urbanchampion, UtherSRG, Vrenator, WereSpielChequers, Wetman, WikiDao, Wlodzimierz, Xioyn, Yakudza, Zoe, Zoicon5, 317 anonymous edits

Ophion *Source:* <http://en.wikipedia.org/w/index.php?oldid=484070420> *Contributors:* AS, Abyca, Ayrtrus, Bacchiad, Borg2008, Brian0918, Castanea dentata, Charles Matthews, Cuchullain, Cicero, Davidiad, Fayenatic london, Gholson, Gtrmp, Gwalla, Itai, Iwfi, JFrawley032759, Jallan, Japo, Jj137, Knight27, Loggie, M-le-mot-dit, Machine Elf 1735, Omnipaedista, Omnipedian, RPlunk2853, Simon Peter Hughes, Slawojarek, T@nn, Tucci528, UtherSRG, WikHead, 23 anonymous edits

Tartarus *Source:* <http://en.wikipedia.org/w/index.php?oldid=511021222> *Contributors:* 100110100, 9eyedeel, AS, AVestors, Aaron Schulz, Abyca, AdelaMae, Adia, Aeons, Aeonx, AkuTenshiZero, Alansohn, Aldux, Ale jrb, Alexf, Alicestyles, Alphax, Andre Engels, Antley, Anthropica, Aranel, Arch8887, August, Auric, Axisfreedomfighters, Bacchiad, Backtable, Baerwb, Bartimaeus, Benc, BesselDekker, Bioexorcist, Blainster, Blue Tie, BluishPixie, Bonzi777, Borg2008, Bronzie, CDuck2, Cadalach, Calengurth, Cameronw, Catalographer, Charles Matthews, Chignecto, ChrisGualtieri, Clarityfiend, Cmathis5, Cratbro, Crazyaces, Crystallina, DCEdwards1966, DIEGO RICARDO PEREIRA, Dalek, Darthanakin, Davidiad, DeadEyeArrow, Denisarona, Deucalionite, Dfrg.msc, Diablockrom, Didactohedron, DouglasFrankfort, DrakeKobra, Drekmorin, Droll, EPadmirateur, Eaf1138, Egmontaz, El C, El-Ahriairh, Electricmic, Enchanter, Ender's Shadow Snr, Englishnerd, EpicDream86, Eric, Erik the Red 2, Erikringmar, Esrever, Evil saltine, EvilWinter, Eyrian, Faradayplank, Fmcgee, Gaius Cornelius, Gao1990, Gbuelens, Geoffrey.landis, Glenn, Gogo Dodo, Goodbye Galaxy, Gookaba, Gotyare, Goustien, Gr4yJ4Y, GreenReaper, Gschoyru, Hairy Dude, Heracles31, Hibernian, Histron, Hrooluf, ICE77, lLord, IPAddressConflict, Ibbn, Icairns, Impenate, In ictu oculi, J36miles, J3tforc3g3mini, JaGa, Jacce, Jack O'Neill, Jacob1207, JanderVK, Jarble, Jcvamp, Jeremgybyrne, Jiawen, Johncatsoulis, Jonathan Tweet, Joshuaapaquin, Jusdafx, Jwsalzer, Karl-Henner, Kiore, Kirrages, Konstantinos, Kistlet vt, Kubigula, Kudret abi, Kyng, Lamb, Lars951, Lord Patrick, LucaviX, Maerin, Magnus.d, Malvorean, Marasmusine, Marek69, Martpol, Mcguffin, Megaman en m, Megistias, Metatron's Cube, MikeEagling, Mintrick, Miss Madeline, Moonstone, MRH, Mysdaao, Myths1233, NCurse, Natiow59, Neonhawk, NewEnglandYankee, North911, NotWith, Nwbeeson, OGocho, Obersachse, Olivier, Omnipaedista, Oni Lukos, Orkz, Oz1cz, P4poetic, Pablo X, Pak21, PaladinWhite, Paul August, Pegua, Percy Jackson, PericlesOfAthens, Perspeculum, Peter7638, Pigman, Plastikspork, Pmanderson, Portillo, Pueblolanghead, Qmunke, RPlunk2853, RandyS0725, Ravenous, Redeagle688, Renato Cianiati, Ri4ardsonns, Rjwilmsi, Robert Skyhawk, Robin Hood, RoyBoy, Rpgdude, Rtkat3, Rumpelstitskin223, Ryan1370, Salgueiro, Samix, Sango123, Scarce, Sceezamin, Serph, Shabd sound, Simoncpu, Someone else, Spiteful Crow, Stepnwolf, Sullivan9211, T@nn, Tarun2k, Tassadar1987, The Epopt, The Yeti, Thomas Graves, Thomas888b, Thuresson, Toby Bartels, Trevorz, Trusilver, Tucci528, UtherSRG, Vlada511, Vriullop, Vultur, West.andrew.g, WhisperToMe, Wknight94, Xanzzibar, Xjk, XxDirgeofCerberusXx, Yodawg71097, Yulu, Yuval madar, Zain, Zero sharp, Zerokitsune, Zun-zun, Александр, Тиверополиник, 403 anonymous edits

Titan *Source:* <http://en.wikipedia.org/w/index.php?oldid=507547925> *Contributors:* 2cul4u, 9258fahsflkh917fas, A3RO, Aberwulf, Acebulf, Adam1213, AdelaMae, Aitias, Akhilleus, Alansohn, Alexo Andros, Allens, Andre Engels, Andreamperu, Andres, Andrew Dalby, Andrew Gray, Animum, Ankhie sena mun, AnonGuy, Antandrus, Apostrophe, Arborecence, Arkalochori, Amoox, Arrgh406, Arthene, Ashot Gabrielyan, AtTheAbyss, Atorpen, BD2412, Bacchiad, Baegis, Ballista, Barn Owl 444, Beefony, Belovedfreak, Benc, Beta m, Beyond My Ken, Bibliomaniac15, Biglovibn, Bogdangiusca, Bongwarrior, Boomshadow, Borg2008, Borgx, Chandon.liles, Brucelee, Bryan Derksen, Bsadowski1, Bua333, BuickCenturyDriver, CambridgeBayWeather, Cantiorix, CapitalRl, Captainblack1, Chaos5023, Che!, ChicXulub, Chiefhuggybear, Chruunen Baka, Cireshoe, Closedmood, Coffee, ComplectCuniculum, Connor bot cheeks, CosineKitty, Courcelles, Cptmurdok, Cratbro, CristianChirita, Crvst, Cybercobra, CylonCAG, Czar Brodie, DBfans4, DVD R W, Dalstadt, Damion, Danny, Davewild, David Latapie, Davidiad, DerHexer, Devnull42, Diablockrom, Dioseus86xm, Dirkbb, Discospinster, Disinclination, DocWatson42, Doug, Download, DrBob, DrSlony, Drae, Drbug, Dugwiki, Dysmorodrepanis, Eddideigel, Eglantine Alba, Ekvos, Enchanter, Endead666, EngineerShorty, Enigmaman, Epr123, Eric McClelland, Eric-Wester, Erik the Red 2, Etacar11, FaerieInGrey, Favonian, Fer Servadu, Fetchcomms, Finite, Fjfsfmfsn, FlirmLi, Fraggel81, Frank Shearar, Frecklefoot, FreeKresge, Freshacconci, Friginator212, Frubelord, Funymoose, Fuper, Gabeth, Gaius Cornelius, Gary King, Gaz, GcSwRhlC, Geneb1955, Gilgamesh, Gilliam, Glane23, Glenn, Goldfritha, Golem866, Gonzalo84, Granpuff, Gun master1993, Gunther211, Gurch, Gvogia, Haham hanuka, Hairy Dude, Haoie, Hashar, Haukthor, Havermeyer, Hazhk, Heir of Eragon, Hemlock Martinis, Henrik, Heron, HiDrNick, Hillel, Hmnh, Hmkro, Hohum, Hokie57, Hooliganisco, Hosseñeffier, I dream of huses, I4nettes, ICE77, IcedNut, Ideyal, Imlepid, Infosocialist, Ingmar56, Insanity Incarnate, Iridescent, Island, IstvanWolf, It Is Me Here, ItsZippy, Ixf64, J.delanoy, JCarriker, JForget, Jacce, Jacek Kendysz, Jacobarellano, Jain yankee, Jakegothic, Jallan, Jarana, Jaya Cloudbird, Jazzseries11, Jedi062, Jeronimo, JetLover, Jketola, Jnb27, Johnbrownsbody, Jondel, Joshua5310, JpGrB, Juliancolton, Jusdafx, Jyrl, KGasso, Karl-Henner, Kevin Ryde, Kimon, Kindle124, KingCarrot, Kiore, KitChalk, Kmll25, Knowalot, Koliri, Lacrimosus, LanceHelsten, Laurapr, Leandord, Lelidolf, Leszek Jańczuk, LucaviX, Lzur, MER-C, MJ94, Macedonian, Mackeriv, Madhero88, Magiaaron, Magioladitis, Magnoliassouth, Makaioultimodragon2050, Malo0178, Marek69, Mark Wiebe, Mark-shea, MarzEz, Materials scientist, Mav, Mbc362, Mediatech492, Mega Turner, Mekelley, Mentifisto, Midnight0001, Mike s, Mikhael1C, Mirv, Mistavathang, Morningning, Moshe Constantine Hassan Al-Silverburg, Mr.mobsta, Mrharpa, Mx3, Mygerardromance, Myrkyhammas, Mysdaao, NawlinWiki, NaySay, Neddysagoon, NeilN, Neonhawk, Nev1, NielsenGW, Nikaguayo, Nommonomanac, Norik1111, North911, Nsomniacartist, Nturton, NuclearWarfare, Odyssees, Onorem, Oop, Owl 2, Oxyoron83, PL290, Paine Ellsworth, Patrick, Paul August, Peanutbuteroaks, Pentium1000, Perhelion, Persian Poet Gal, Peter cohen, Petero9, Pfhreak, Philip Trueman, Phlegat, Piano non troppo, Pie guy sigh, Pinethicket, Preator1, PrincessofLyr, Proofreader77, Proxtermy, Qasdes, Qha, Quoth, R. fiend, RG2, RPlunk2853, RWhite, Ramanpotential, Ramune808, RandomCritic, Raveig, Raven in Orbit, Renato Cianiati, Rick7425, Rickky181682, RobbieRocketPants, Robert E. Maszniz, Robin S, Rockchalk717, Rockrunnercard, Ronhjones, Rory096, Rtkat3, Russianamerican1, SMC, Sam Korn, Satanael, Scareth, Scarian, Scuiraine, Scottvn, Shadowjams, ShakingSpirit, Sharpie83, Shawnc, ShelfSkewed, Shoemaker's Holiday, Silence, Silverenion, Simon Peter Hughes, Sintaku, Skald the Rhymer, Skarebo, Skinnerider, SkyMachina, Sochwa, Some jerk on the Internet, Someguy1221, Souseiseki42, Spenpiano, Stelker, Stenu, Stevprutz, StocktonDan, Storm Rider, Streltzer, Surtiscina, Susan118, TAnthony, TUF-KAT, Tbotch, Teh tennisman, Tejoman, Tetrakty's-English, The Nut, The Thing That Should Not Be, TheMuui, Theelf29, Theranos, Thingg, Tide rolls, TitanOhmega, Tommy2010, Tony Sidaway, Tot12, Treijsis, Trilobite, Tsx11, Tucci528, Uhai, Ulric1313, Uncle Dick, Urk-hal-master, UtherSRG, Valentina, gospodarica neba, Vanished user xcuheioht8w4roijnf8nf, Vary, Ventolin, Vina, Vogelfrei, Vrenator, Wangersandmash, We hope, Weronen, Wetman, Wiggly103, Wiglaf, WikiDao, WikiPuppies, Wikiklrc, Wikipeili, William Avey, Willoremus, Windchaser, Wordwright, Xanthophilic, Yakudza, Yamara, Yaris678, Youssefsan, Yoyodog565, Zachary K. Harden, ZhiRandom, Zloog, Zocky, Zowee, Zzuuz, 942 anonymous edits

Oceanus *Source:* <http://en.wikipedia.org/w/index.php?oldid=508205471> *Contributors:* 13alexander, Adam Bishop, Aleksanteri, Amit6, Andre Engels, Andrew Dalby, Aranel, Aris Katsaris, Art LaPella, Attilios, BBcatport, Bacchiad, Bookgrl, Borg2008, BorgQueen, Borgx, Bradleysoborn, CWii, Catalographer, Cson, Che!, ChicXulub, ChrisO, CommonsDelinker, Cornflake pirate, Curps, DVdm, Dan East, DarkLord66613, Darknight0x, Davidiad, Dbachman, Deucalionite, Didactohedron, Dodo, DouglasFrankfort, Dreaded Walrus, EamonnPKean, Eivind Føyangen, Elliotb2, Elysonius, Erik the Red 2, Etacar11, Euyyn, Favonian, France3470, Furkhaocean, Gabrieli, Galoubet, German arabic teaching sami, Gurch, Hairy Dude, Herostratus, Hmoul, Huon, Hveziris, ICE77, Iriviri00, Ixf64, Jacce, Jamesofur, Jeff G., Jiddisch, Jim1138, John Price, Jinadin93, Joss Grosse, Jusdafx, Kathryn NicDhàna, KnowledgeOfSelf, Kostisl, Kwamikagami, Kzhr, Laycal, Laiche, Leszek Jańczuk, Little Savage, Lizard King, LlywellynLI, Looix, LordAmeth, Lupinoid, Macedonian, Magister Mathematicae, Markusb Bradley, Mathwhiz 29, Mdhennsey, Miley1006, Minesweeper, Montrealais, MrJones, Mrmewe, Nagualdesign, Naupigos, Nick Number, North911, NotWith, ObjectivismLover, Odyssees, Omnipedian, Opus 17, Paul August, Peanutsfish, Plastikspork, Polylerus, Psu256, Quadell, Quizimodo, R'n'B, Renato Cianiati, Rexts, Rich Farmbrough, Rjwilmsi, Rmhermen, Robbstdr, Romanm, Rtkat3, Rui Silva, Satanael, Silence, Simon Peter Hughes, Spanish lullaby, SparrowsWing, Spider341, Stenvenhe, StephenKingFan100, T@nn, The Thing That Should Not Be, Trusilver, Truthinshadows, Tucci528, Ursulch, UtherSRG, Valentina, gospodarica neba, Vanisheduser12345, Veledan, Vina, Wetman, Yekrats, Yodaman35633, Zaboomafool1234, Олексій Гейленко, 146 anonymous edits

Hyperion *Source:* <http://en.wikipedia.org/w/index.php?oldid=510921816> *Contributors:* 2601:9:2D80:25:5059:CB3:372F:1384, 777sms, AdelaMae, AimeeRose, Alansohn, Amit6, Antique Rose, Anubis2000, Apostrophe, Aranel, Athang1504, Bacchiad, BbBbBrs, Before My Ken, Benc, Borg2008, Bradhaueritoypu, Bryan Derksen, CalicoCatLover, Cap97, CardinalDan, Casliber, Catalographer, Che!, Cheezpyhil, Codenamecuckoo, Copycat989, Cybercobra, DVdm, Davidiad, Dertkar, Deucalionite, Deville, DocWatson42, Doczilla, Doulos Christos, DrGaellon, Dwdacosta, EALacey, Ekwos, El-Ahriairh, Erik the Red 2, Eyrian, Falcor84, Fireymonkeyboy, Fluence, France3470, FruitMonkey, Gilliam, Goto, Gregory Wonderwheel, Gtrmp, HadesDragon, Hairy Dude, Harald Hansen, Haymouse, Hmoul, Hockeyohara, Huck99, Hyperion09, HyperionHelios, ICE77, IDLoveOne, Iridescent, J.delanoy, JDiPierro, JMG, Jallan, Jdogno5, Jeff3000, Jess Cully, Jimmy the cowboy, Jschnur, Karl-Henner, Kerias, Konczewski, Ksnow, LucaviX, Lunare, Mallanox, Mercury McKinnon, Mgianteus1, Michael93555, Monedula, Mr. Plato, Mr.bounce19, Nasa-verve, Nishpor, Nenano, Neoprote, Neverquick, Nitch Killer, North911, Okedem, Oleg Alexandrov, Oreo Priest, PacificBoy, Paul August, Petr Kopac, QuiteUnusual, Qwa127, Rachel1, Rianeve, Rinn0, Rogermw, Schi, Skyeknighton, Snowmanradio, SocratesJedi, Stringence, T@nn, TAnthony, Tanuki Z, The Cake is a Lie, The Noodle Incident, Theelf29, Thesilverbail, Throwaway85, Tot12, Treybien, Tsemii, Tyw7, UPL2229, UtherSRG, Versus22, Wdflake, Wetman, WikHead, Xanzzibar, Yone Fernandes, 258 anonymous edits

Coeus *Source:* <http://en.wikipedia.org/w/index.php?oldid=506304692> *Contributors:* AHagenbuch, Abyca, AgentPeppermint, Aistoria, Andre Engels, Aranel, Aris Katsaris, Bacchiad, Borg2008, Brianjd, Captain panda, Catalographer, Che!, Cleopatra selene, Cynwolfc, Cicero, Darkanweb, Davidiad, Deucalionite, DocWatson42, Doyley, Drbreznjeff, Dwheler, Editorofthewiki, Epr123, Erik the Red 2, Excirial, Eyrian, Feedloadr, G.W., George Burgess, Granddaddydypurp, Haymouse, Isfisk, Iwfi, JeLuF, Jim1138, Jonathan Webley, KDS4444, KOIOS CHRISTOS, Karl-Henner, KrakenHammer, Kwamikagami, Lupinoid, Markaci, Monedula, Morty500, Mrwojo, Mschel, Oldsunnygirl, Omnipaedista, PhnomPencil, R.123, Raghiith, Riccomario96, Seegoon, Sietse Snel,

Stringray225, The Nut, The misha, Tucci528, Ursulch, UtherSRG, Vuong Ngan Ha, Wetman, Wikipelli, 74 anonymous edits

Cronus *Source:* http://en.wikipedia.org/w/index.php?oldid=510653937 *Contributors:* (:, (jarbarf), -Ril-, 5 albert square, 7, 9allenride9, Acalamari, Adashiel, AdelaMae, AdjustShift, Ahoerstemeier, Aitias, Alagos, Alansohn, AlexPlank, Altenmann, Amit6, AnakingAraw, Andre Engels, AngBent, Angel David, Angelic horse, Angr, Angus, Animum, AnnaKucsma, Antandrus, Anthere, ApersonLOLxD, Art LaPella, Artemisbilly, Astrophil, Atjous, B9 hummingbird hovering, Bacchiad, Bart133, Baseball Watcher, Bdalevin, Beardo, Belovedfreak, Benc, Bender235, Betaeleven, Big Smooth, Bill37212, Billywilliamwilliams, Blahity, Blakrny, Blanchardb, Blue520, Bman5500, Boblorldily, Bobmomento, Bobo192, Bongwarrior, Boo24yu, Booklurv107, BoomerAB, Borg2008, Borgx, Boris Barowski, BrokenSegue, Bryan Derksen, Bsroiaadn, Bua333, BurtAlert, CambridgeBayWeather, Can't sleep, clown will eat me, CanadianCaesar, CanadianLinuxUser, CanisRufus, CashMoneyMillonare, Casliber, Catalographer, Chbriggs54, Cenarium, Chaoko, Charleschyp, Cheez arbiter, ChicXulub, Chris the speller, Closedmouth, Codex Sinaiticus, CommonsDelinker, ConCompS, Conversion script, Cool3, Cosmotron, Courcelles, Cst17, Ctachme, Cuchullain, Cureden, Curps, DARTH SIDIOUS 2, DJDunsie, DVdm, Dachannien, Dakart, Danny, Darklilac, Darknight0x, DavidFHoughton, Davidiad, Dbachmann, DeadEyeArrow, Defender of torch, Deor, Deucalionite, Dger, Diarmada, Discospinster, Dlm4473, Dmitri Yuriev, Doddys, DragonflySixtyseven, Drevius, E rulez, E2eamon, EBF, ESKog, El C, Elcironus, Elockid, Enchanter, Enigmaman, Enkyklios, Eprb123, Erik the Red 2, Etacar11, Euryalus, Excirial, Fang Aili, Feedintm, Flip, Franamax, FreplySpang, Fuerza, Funnyman117, Funymoose, Fuzzform, Gaff, Gaiafive, Gaius Cornelius, Gak, Gigano, Glenn, Godfrey Daniel, GoldDragon, GreatWhiteNortherner, Grim23, GrimKeeper, Gtrmp, GuitarDudeness, HadesDude, Hagedis, Hailey C. Shannon, HairY Dude, HalfShadow, Happsailor, Harland1, HarlandQPitt, Haydn01, Haymouse, Heat, Helvetius, Henry W. Schmitt, Henrybown, Hockey1719, Hoot, Husond, ICE77, IPSOS, Iam bobson, IdLoveOne, Idislikelatin970, IndulgentReader, Infrogmation, Isis, ItsZippy, J.delanoy, J3tforc3g3mini, JBK405, JKoulouris, JONJONAUG, Jacce, Jack O'Neill, Jackfork, Jadeamella, James0076, JamesAM, JarlaxleArtemis, Jfiling, Jgriffin070, Jic, Jimmy the cowboy, JinJian, Jkelly, Jmrowland, John Hyams, John Price, JohnCD, JohnOwens, JorisvS, Joseph Dwayne, Jswritten, K.M., Karl-Henner, Kevin.oshea, Khabs, Killerwave666, Kostisl, Kotorian1, Kris ether, Kristof vt, Kubigula, Kwistlan, L Kensington, LOL, LegoRock7y7, Leovizza, Lethe, LiDaobing, Liberal Classic, Lizard King, Logan, Longbow4u, Longsnout, Lord Emsworth, Lord Hades(The Unseen), Lord Valentinos, LucaviX, Lysianna, Lzur, MER-C, ML, MONGO, Macedonian, Mad Bill, Maestlin, Mahanga, Maie raj, Makeemlighter, Malhonen, Malo, Mandarax, Marco Guzman, Jr, MarkS, Markuxz, Martarius, Materialscientist, Mav, Mavericstud9, Mavericklacrosse, Maxy8, McCoy the VI, Mendaliv, Mentifisto, Metricupmus, Mhagerman, MichaelLau, Michelle192837, Mightymights, Mike Rosoft, Minimac's Clone, Mion, Mirv, Mikamensek, Monedula, Monty845, Moochocoogle, Motacilla, Mschindwein, Mohammad Hamza, Mysdaao, N419BH, Nagy, Natalie Erin, Nath1991, Natso, NawlinWiki, Neonhawk, NewEnglandYankee, Nick, Nihiltes, Nion, Nk, Nlu, Noman953, North911, Novangelis, Obli, Obradovic Goran, Odyssees, Okimby, Okloster, Omnipaedista, Onorem, Orange Suede Sofa, Oxyomor083, PJMIV, Pacman20176, Padme22, Parent5446, Paste, Paul August, Paxsimus, Pegasus1138, Pennypusocute, Percy Jackson1, Perhelion, Person373, Peruvianllama, PeterAtYorkshire, Philip Trueman, Pigman, Pilotguy, Pinethicket, Pion, Plastikspork, Prida the Arrogant, Prodego, Pyfan, Qasdes, Qaz=wx=qwasxz, Quiddity, Quuxplusone, RJASE1, RPlessier, RR, Ralex95, Randalllin, RandomCritic, Ranveig, Reliableforever, Renato Caniatti, Revoish, RexNL, Rizers, Robert1947, RokitL30, Rockrunnercard, Roentgenium111, Roke, Rory096, Rrburke, Rudvelt, SD5, SFH, STGM, Safety Cap, Samatarou, Sarraandu, Sattanael, Schneelocke, Seaphoto, ShadowRangerRT, Shanel, SharminePokemon, Shirik, Shizhao, Shmee47, Silence, Sirmylesnagopalentheda, Skarebo, Skizzik, Smitty, Smokizy, Smsarnad, Snigbrook, Some jerk on the Internet, Someguy1221, Son of Kong, SonicAdvDX, SpaceFlight89, Spiralx, Springeragh, St.daniel, Starwed, Steel, Stelercus, Stelker, Stephen Gilbert, Stephenchou0722, Suffusion of Yellow, Sundar2000, Swatjester, T@nn, TUF-KAT, Tanaats, Tangerine Cossack, TannerJackson, Tbtotch, Teogon, TexasAndroid, Texture, The Thing That Should Not Be, Thestegasarus, ThinkEnemies, Thivier, Tiddly Tom, Tide rolls, Til Eulenspiegel, Toby Bartels, TomeHale, Tommy2010, Tommyt, Topikly, Tot12, Treborbasset, Tregoweth, Troybob, Tre95, Tucci528, Tunnels of Set, Twtje, Uranus1996, UtherSRG, Valadius, Valentina, gospodarica neba, Velho, Versus22, Vrenator, Welsh, WesD98, West.andrew.g, Wetman, WhisperToMe, Wikipelli, Wimt, Woohookitty, Xeno, Xezbeth, Xwu, Youlss, Zachary4959, Zidonuke, Zyxxvutscrp, Саша Стефановић, Тиверополиник, ماني, 1001 anonyous edits

Crius *Source:* http://en.wikipedia.org/w/index.php?oldid=507296098 *Contributors:* Abyca, Alagos, Alansohn, AlexiaCMA, Amit6, Andre Engels, Angela, Ary29, Benc, Borg2008, Bryan Derksen, Captain panda, Catalographer, Che!, Clay, Davidiad, Deucalionite, DoeWatson42, Erik the Red 2, Evercat, Eyrian, Gau1990, GeeJo, HadesDragon, ICE77, Ineffabiliken, Isfisk, Iwfi, J04n, Jackfork, Jimmy the cowboy, Ksanyi, Iwfi, Life123, Light current, Lupinoid, Mintrick, Morning277, Msh210, Mythomaniac, Nachoseli, Nanoxide, NielsenGW, Noym, Omnipaedista, Omnipedian, Pearle, RJFJR, RPlunk2853, Randeel15, Ravenous, RoyTek, SimonMayer, Smitty, Stringray225, Tucci528, UtherSRG, Wetman, 50 anonymous edits

Iapetus *Source:* http://en.wikipedia.org/w/index.php?oldid=485571846 *Contributors:* Aeusoes1, Ahoerstemeier, Alansohn, Arie Inbar, Aris Katsaris, Art LaPella, Bacchiad, Bibi Saint-Pol, Borg2008, Bryan Derksen, Catalographer, Codex Sinaiticus, DBigXray, Davidiad, Deflective, Deucalionite, Dezidor, Dino, Dungodung, El C, El-Ahriairah, Erik the Red 2, Erik9, Frank Shearar, Future Perfect at Sunrise, G. Plethon, Gavrant, Glenn, GreatWhiteNortherner, Guaca, Heathcliff, ICE77, IGEL, IJustSnowed, Itai, Jallan, Jimmy the cowboy, Joernu, Jyrl, Karl-Henner, Kugland, Kuratowski's Ghost, La Pianista, Lesgles, LiDaobing, Lordkazan, Lotje, Lou.weird, Magnus Manske, Mercury McKinnon, Newone, No Guru, Ojigiri, Old Man of Storr, Omnipedian, Oxyomor083, Paul August, Phlyaristis, RPlunk2853, Ravenous, Rjwilmsi, Rob Hooft, Rtkat3, Rustbelt Maps, Salgueiro, Stone, T@nn, Tapir Terrific, The Last Melon, The Singing Badger, UtherSRG, WhisperToMe, WikiMCX, Xophorus, 67 anonymous edits

Tethys *Source:* http://en.wikipedia.org/w/index.php?oldid=506983512 *Contributors:* 83d40m, Adavidb, Alagos, Amit6, Andre Engels, Apokryltaros, Aranel, Aris Katsaris, Art LaPella, Bacchiad, Bookgrl, Borg2008, BrightBlackHeaven, Bryan Derksen, Bud0011, CaptainJac, Carnido, Catalographer, Cson, Ceoil, Che!, Cubfanphg, Curps, Dakart, Darknight0x, Davidiad, Deucalionite, Didactohedron, Dougweller, El C, El-Ahriairah, Erik the Red 2, Etacar11, Geogre, Gilgamesh, HBSHabus, Haymouse, ICE77, Isfisk, Island, JamesAM, JamesBurns, John Price, Kubra, Lars951, LiDaobing, Looxix, Luke4545, Mboverload, MegX, Mike perdice, Mintrick, MrDarcy, Narsil, Neddyseagoon, Nick Number, Numbo3, Odyssees, Pastafarian Nights, Paul Barlow, Peabody80, Phalanxpursos, PhilKnight, Proserpine, Queenmoncat, R'n'B, Raven in Orbit, Ravenous, Ravichandar48, Renato Caniatti, Rwfllammang, Salliesatt, Silence, Squids and Chips, Stenvenhe, Syp, T@nn, TheWingedone, Til Eulenspiegel, Tucci528, UtherSRG, VJSC26310, Visionthing, Wetman, Zoz, 52 anonymous edits

Theia *Source:* http://en.wikipedia.org/w/index.php?oldid=491726321 *Contributors:* 83d40m, AdelaMae, Amit6, AnnaKucsma, Apostrophe, Aranel, Aris Katsaris, Bacchiad, Borg2008, Borgx, Bryan Derksen, Catalographer, Che!, Daggerstab, Davidiad, DeadEyeArrow, Deucalionite, Dougweller, EdJohnston, Erik the Red 2, Eyrian, Feyrauth, Gveret Tered, Haploidavey, ICE77, IL-Kuma, IdLoveOne, Indyfyz, Isfisk, Iwfi, Jallan, Jketola, Jyrl, Karl-Henner, Kcsquare, Lizard King, LucaviX, Magioladitis, Meco, Melissaveniero, Mercury McKinnon, Mintrick, Mrwugs, Naraht, Nev1, Newone, Nono64, Omnipaedista, Omnipedian, Paine Ellsworth, Pankake, Paul August, Physicistjedi, Plastikspork, Quinlan Vos, R'n'B, RandomCritic, Ranveig, Riccomario96, Salgueiro, Scottandrewhutchins, Seth Ilys, Simon Peter Hughes, Snigbrook, T@nn, Tamfang, Tanuki Z, Tarquin, The Interior, Togo, Tristanb, Tucci528, UnDeadGoat, UtherSRG, Vexdent, Wetman, Wiher, 55 anonymous edits

Phoebe *Source:* http://en.wikipedia.org/w/index.php?oldid=502778940 *Contributors:* Aelfhrytha, Alexpinette, Amit6, AnnaKucsma, Aranel, Aris Katsaris, Bacchiad, Benc, Bibi Saint-Pol, Boneyard90, Borg2008, Borgx, Bryan Derksen, Budelberger, Captain panda, Catalographer, Cson, Che!, Chovin, Christina Silverman, Daggerstab, Danny, Davidiad, Deflective, Deucalionite, Dv82matt, Erik the Red 2, Furius, Gail, GentlemanGhost, Guesswhoiamyoudontknowme, HairY Dude, Haymouse, Hu, Ilya, Imorthodox23, Infovarius, Isfisk, Iwfi, Japanese Searobin, Jll, Karl-Henner, Kgeis, Krsont, Kwamikagami, Kyng, LiDaobing, Metodicar, MicTronic, Monedula, Neelix, Paul August, Paul-L, Phlyaristis, PigFlu Oink, Kween Rhana, Reepete, Renato Caniatti, Rsocol, Stealth500, Stringray225, T@nn, The Thing That Should Not Be, Threecromancer, UnDeadGoat, Uncle Dick, Versus22, Vuong Ngan Ha, W.A. Ribeiro Jr., Wacstats, Waterwater22243, Wetman, Yoyoofanta, 60, אִילָנִי אֶלֶף, 6 anonymous edits

Rhea *Source:* http://en.wikipedia.org/w/index.php?oldid=510630992 *Contributors:* .marc., 4pq1injbok, 83d40m, Abanima, Abeg92, Akhilleus, Alansohn, Alethiareg, AlexPlank, Alexikoua, Allens, Amit6, Andre Engels, Andres rojas22, Andy M. Wang, Answerwriter21, Aranel, Automasatron, Bacchiad, Benc, Bluenoiseismydep, Borg2008, Borgx, Bryan Derksen, Can't sleep, clown will eat me, Catalographer, Cessator, Chika11, Clarince63, Claus Ableiter, Cleopatira seleno, CommonsDelinker, Curps, Darknight0x, Darth Panda, Deflective, Deucalionite, DivineAlpha, Doprendek, E rulez, Eekerz, Equor, ElationAviation, Enki H., Eprb123, Erik the Red 2, Favonian, Feyenatic london, FlamingSilmaril, Fluffermutter, FoeNyx, GTubio, Gabby206, Gau1990, Gauss, Gilgamesh, Godanov, Greedyhalibut, Gtrmp, Haploidavey, Hatmatbat10, ICE77, Immunize, IncognitoErgoSum, Iokseng, Island, J.delanoy, Jackieust, Jay-Sebastos, Jean-François Clet, Jeh, Jim1138, Jj137, Jonathunder, Kramertron, Kwamikagami, Longsnout, Luna Santin, Lyphatma, Lzur, Macedonian, Machine Elf 1735, Maksym Ye., Marek69, Math Champion, Mercury McKinnon, Midoriko, Mintrick, Mogism, Mysdaao, MythBuffer, Neddyseagoon, Neodymium-142, Nev1, NewEnglandYankee, Newone, Nick81, Nneonneo, Noommos, NotWith, Odyssees, Oneiros, Paul August, Petiatil, Populus, RPlunk2853, Raven in Orbit, Reconsider the static, Renato Caniatti, RexNL, Rich Farmbrough, Roko 26, Rookie1219, Rtkat3, Rursus, Russianamerican1, STGM, Samzy, Sattanael, Seresin, Shibo77, Sinkaku, Slightsmile, Smooro 500, Some jerk on the Internet, Speight, Stizz, Stone, Sue Gardner, T@nn, Tbtotch, Teddy8911, TheAnvilAndTheDamageToBeDone, TheNolinTrail, Therealtagonist, Tide rolls, Tomyungoong, Trante, Tucci528, Umbertoumn, Useight, UtherSRG, Vicenarian, Webhat, Wetman, WikiLaurent, Wknight94, Woohookitty, Wperdue, Wyndallin, Саша Стефановић, Тиверополиник, 278 anonytous edits

Mnemosyne *Source:* http://en.wikipedia.org/w/index.php?oldid=505836588 *Contributors:* Abyca, Agriffinny, Alex Spade, Alexf, Altenmann, Amit6, Andre Engels, Andrew Dalby, Angr, Apokrif, Apraator, Aris Katsaris, Auréola, Bacchiad, Bbob762, Ben-Zin, Benc, Bluerasberry, Bo Lindbergh, Boneyard90, Borg2008, Can't sleep, clown will eat me, Catalographer, Che!, Chinasaur, Conflake pirate, CouplandForever, Cynwolfo, Davidiad, Deflective, Deor, Deucalionite, Disinclination, Dodo78, Donfbreed, E rulez, Eclecticology, Ekws, El-Ahriairah, ElationAviation, Ellmist, Elwikipedista, Enchanter, Enviroboy, Eric Herboso, Erik the Red 2, Evilbunnie, Eyrian, France3470, Funandtrvl, Gaz, Hadal, Havok, Haymouse, Helixer, Hmains, Jketola, Juliancolton, Kadamarid, Kalimera, Karl-Henner, Koveras, Kubra, Kusunose, Kutera Genesis, Kwamikagami, Lars Washington, Leslie Mateau, Loggie, Lonelydarksy, MCTales, Magpiecat, Marhawkmkan, Mary Ann Thompson-Frenk, Mav, Mintrick, MnemosynesMusings, Mychele Trempetich, NawlinWiki, Neonblack, Nikofeean, Nk, Odyssees, Orangesodakid, Paolobueno, Plastikspork, Psi edit, Pstanton, Ptmkenney, RPlunk2853, Roger McCoy, SGGH, Saudade77, Sjc, Skippan, Storm Rider, T@nn, Tail, The Eopot, Thecrazyrodian, Tide rolls, Tlosk, Tucci528, Viriditas, Vrenator, WadeSimMiser, Wetman, Wunderkindt, Xezbeth, Youssefsan, 110 anonymous edits

Themis *Source:* http://en.wikipedia.org/w/index.php?oldid=507654555 *Contributors:* A Nobody, Abyca, AdelaMae, Ajraddatz, Al E., Alpha Quadrant, Amit6, Andrew Dalby, Andycyp, AnnaKucsma, Art LaPella, Autoerrant, Bacchiad, BanyanTree, Benc, Bgprauls, Borg2008, Borgx, CFEon, CatalCatLover, Catalographer, Cson, Chrstphr, Cryptic C62, Curps, Dakart, David0811, Davidiad, Deor, Derek Ross, Deucalionite, Dgrant, Didactohedron, Dylan422, El-Ahriairah, Elendil's Heir, Emyth, Erechtheus, Eric-Wester, Erik the Red 2, Esradekan, Evilbunnie, Foobaz, FordPrefect42, Gogo Dodo, Haymouse, Hjervey, Hmains, Hungripillow, Hyperboreios, ICE77, J04n, Jauhienij, KGasso, Ka Faraq Gatri, Kastrak, Kdau, Killy mcgee, Kimon, Kubra, Latitudinarian, Lucas, LucaviX, Lucinos, Lupinoid, MartinHarper, Materialscientist, Mattis, Menchi, Minimac, Mobrien9279, Mottenen, NebY, Neutrality, Ntse, Omnieunium, Ospalh,

Pantheman, Paul August, Paxsimius, Pazash, Peter Karlsen, Phalanxpursos, PhnomPencil, Pi zero, Pohlookathim, Queenmcomcat, RPlunk2853, Rachel1, RandomCritic, Reikku, Renato Caniatti, Ricardo Frantz, Rjwilmsi, Robodocat, Arursus, SchfiftyThree, SeventyThree, Shanes, Sietse Snel, SnowFire, Sohale, Sophie means wisdom, SteinbDJ, Szymon Żywicki, T@nn, Tiptooty, Tom Loughheed, Tommy2010, Tucci528, VenomousConcept, Wayne Slame, WereSpielChequers, Wetman, Wiml, Xehres314, Yono, Youssefsan, 106.55777 anonymous edits

Atlas *Source:* http://en.wikipedia.org/w/index.php?oldid=510681252 *Contributors:* (, 117Avenue, 129.128.164.xxx, 24fan24, 3rdAlcove, 4twenty42o, Acroterion, Adam Bishop, Aesopos, Ahoerstemeier, Aircnswitch, Aitias, Akhilleus, Alansohn, Alex '05, Alex contributing, Alex earlier account, AlexiusHoratius, Americist, Andre Engels, Andrea1952, Andres, Angelastic, Anonymoustult3, Aranel, Aris Katsaris, Aryaz-3D, Asiaj, Ataru, Atlantas, Atlas Follower, Avono, Axecution, Bacchiad, Bbaloakie, Bigfat25, BillC, Bobbyktinger, Bobo2000, Borg2008, Bortson, Brucedes, Bryan Derksen, Burzmali, CGP, CalicoCatLover, Capricorn42, Catgut, Cflm001, Christian211, Cleveland Rock, Cmk956, Conversion script, Copboy35, CougRoyalty, CptCutLess, Curps, DVdm, Dark samurai void, Davidiad, DeadEyeArrow, Debresser, Deconstruthis, Deflective, Dekabreak101, Deltaforcer165, Denisarona, Deor, Dermo69, Deville, Devnul142, Djkimmons, Dorvaq, Dr.K., E rulez, ESKog, Ejph, El-Ahriairh, Eog1916, Erik the Red 2, Essesense, Eurosong, Excirial, Exor674, Eyrian, Fabifom, Feedloadr, Foregone conclusion, Freakmighty, Gaara42, Gaidheal1, Gary King, Gheuf, Gilliam, Gladrius, Glenn, Gordanfreeman666, Grafen, Graft, Graham87, Gssq, Gunnar Larsson, Haham hanuka, Harp, Harrisonjedi, Haymouse, Hereforhomework, Howcheng, ICE777, Icaims, Idaltu, ImageGnome, Imjustrmatthew, Indon, Isnnow, Ja 62, Jeff G., Jimfox, John D. Croft, Johtext, JonSangster, Julia W, Kahuna49, Kaol, Katalaveno, Kchishol1970, Keegscee, Keith Edkins, Kimon, Kintetsubuffalo, Kitsunegami, KnowledgeOfSelf, Kukini, Kwamikagami, Kyle evrett tramel, LGagnon, LLothaire, Lee Daniel Crocker, Ltrapp, Liftarn, Little Moonshine 5, LizardJr8, Llydawr, Looxix, Luke4545, MARKELLOS, MFago, MK8, Mahanga, Majig123, Marek69, Margacst, Marktreut, Master Deusoma, Master of Puppets, Mathewgnash, Matt.T, Maz, Mayormaynot, Meghanna, Mercury, Mimihitam, Moshe Constantine Hassan Al-Silverburg, Mottensen, Ms.matchd, Mvshollywood, N5iln, NateToDaMax, NawlinWiki, Ncmvocalist, Neonhawk, Neptune5000, Neutrality, Nevit, NewEnglandYanke, Nick Number, Nickkoshi, Nickstonerhellyes, NotWith, NuclearWarfare, NurseryRhyme, Oedalis, Oldtiredgirl1943, Oldsunnygirl, Oleg Alexandrov, Omeganian, Onikiri, Orange Suede Sofa, P-wikia, PL290, Palica, Pascal.Tesson, Patrickneil, Paul August, Paxindustria, Phantomstave, Phase Distorter, Phgaio, Philip Trueman, Phlyaristis, Piels, Pishogue, Pit, Pnc, Pnevares, Postdlf, R'n'B, RPlunk2853, RainbowOfLight, RandomCritic, Rarevogel, Rbanzi, Reedf1, Renato Caniatti, Res2216firestar, RexNL, Rintrah, Rjwilmsi, Robert K S, Ronjhones, Routerone, Rrburke, Rrostrom, Rtkat3, Sandius, SassyTheTrucker, Scartol, Sfnhlbt, Shaman89, SharminPokemon, SiGarb, Simon Peter Hughes, Sir Rhosis, Sjakalee, Skender Kojashaj, Smaldonod0765, Smalljim, Smooth O, SpK, Speculoos, Spike Wilbury, Spiro2007, Stevey7788, StewieK, Superdelux, Suwa, Svdb, Svick, T@nn, Tad Lincoln, TaintedMustard, The Thing That Should Not Be, The real deal, TheDJ, TheGlorious, Theimmaculatechemist, ThreeOneFive, Tide rolls, Tiny plastic Grey Knight, Toa Nidhiki05, Tom239, Travis.Thurston, Trevor Andersen, Tucci528, Twas Now, Tyw7, Ukexpat, Uofawildcats96, Uselesswarrior, VMS Mosaic, VasilievVV, Versus22, Vrenator, Wahabijaz, Welsh, WereSpielChequers, Wetman, WikiDao, WikiLaurent, Wimt, WojciechSwiderski, Wrp103, Yungstunnass, Zain, Zero sharp, Zerothis, Ziggyfest, Zoicon5, ZooFari, Милан Јелисавчић, Тиверополицн, 683 anonyumous edits

Prometheus *Source:* http://en.wikipedia.org/w/index.php?oldid=508302266 *Contributors:* Odd1, 122joe, 129.128.164.xxx, 130.94.122.xxx, 1texc1, 2001:700:300:2140:5DA1:AC60:C580:61FC, 21655, 2tuntony, Abrech, Acasp, Adamaix, Acons, Aericanwizard, Afterwriting, Agent 78787, Ahc13, Ahoerstemeier, Akhilleus, Alansohn, Aldaron, Algorithm, All Hallow's Wraith, Amit6, Amos Wolfe, AnakngAraw, Analoguedragon, Anaraug, Andre Engels, Andreas Kaganov, Andres, Andrewmc123, Andrewpmk, Andrews3, AngBent, Anonymous Dissident, Antandros, Antiarth, Apostrophe, Ar-wiki, Aranel, Archtemplar, Arenalor, AglebargleIV, Aris Katsaris, Arjun01, Arthenna, Asaletta, Atropos, Audayan, Avalanchejoe11, Avamonkey, Az1568, Azhyd, B Pete, BD2412, BRUTE, Bacchiad, Backtable, Banazir, Baronnet, Barryob, Basawala, Baueda wargames, BeavisSanchez, Beingenlightened, Belsebubben, Bender235, BentleyCoon, Benzhe, Brpp, Besiansejdju, BiT, Biot, Bizzmag, Bkell, Black Regent, Blacklegndx, Blanchardb, Blark84, Bloodpack, Bluemask, Bomble, Borbrav, Borg2008, BrettAllen, BrianGV, Bricology, Bryan Derksen, Bricolage, CWii, Calamitas-92, Caltas, Calvin 1998, Camw, Canterbury Tail, Capchoirgirl, CapitalR, Capricorn42, Castiber, Cassandraleo, Catalographer, Cessator, Cfaiide, Chameleon, CharlotteWebb, Charwinger21, Chemboss, Chika11, Chrisamaphone, Chrislk02, Ciacchi, Ciaccona, Cinemajay, Clemwang, Cm285, CombustionMan1, CommonsDelinker, Conversion script, Crackerbelly, Crass conversationalist, Crazytales, Creol, CrunchyMush, Crvst, Cst17, Cuchullain, Curps, Cynwolfe, CyrilB, D99figge, DBWikis, DH85868993, DIEGO RICARDO PEREIRA, DStoykov, DVD R W, DaPowerIsOn98, DabMachine, Dabomb87, DanMS, Dannyboy8111, Dantesoft, Darkanweb, Darth Panda, Dartrider, Daufman, Dawewild, David Costello, David Shankbone, Davidiad, Dbachmann, DeadEyeArrow, Deanlaw, Decora, Deepsea37, Dekisugi, Delicado, Delldot, Demiurge, Dennis Brown, Deor, DerHexer, Derek Ross, Dgies, DidgeGuy, Discospinster, Disdero, Djkhouston, Demrill, Dolph42, Dougweller, Downstage right, Dpv, Dreadstar, Dream of Nyx, Dreamgaiden, Drilnoth, Drjamesaustin, Drunken Pirate, Dsc304, DuncanHill, Dvavasour, Dylan anglada, EALacey, Eatpoop, Eduen, Edward, Edward321, Eekester, Ehvargas, Eisel, Ekrub-ntyh, Ellipongo, Elysonius, EmeraldWithin, Emiliovenditti, Emmett5, Emurphy42, Epr123, Ericross, Erik the Red 2, Escape Orbit, Esperant, Etaon, Euterpe the Muse, Evanreyes, Evaunit666, Evilb0b101, Exeternh19, Eyrian, F-402, Fadulj, Falconus, Fang Aili, Faradayplank, Partfacts, Fastily, Fater Ignatius, Faysalf, Feliperaulsauzejohnson, FenrisUlven, Fernando S. Aldado, Ferrariealonso, FerreThoughts, Ferriedr, Fifey, FinalRapture, Flcelloguy, Flewis, Flowerpotmagn, Flygongear, Fordmadoxfraud, France3470, Frankie0607, Freddyboy0729, FreplySpang, Fru1tbat, Furrykef, Gaius Cornelius, Galbrezu, Galoubet, Gatotsu911, Gauss, Gdarin, GeeksHaveFeelings, Geogre, Gherkin man, Ghewgill, Gieron, Gilliam, Gimboi13, Ginsengbomb, Glacialfox, Glenn, Globalanonymity, Gogo Dodo, Goldfritha, Graham87, Greenleaf547, Greentryst, Greswik, Grey Knight, Greyfedora, Gringotsgoblin, Grubber, Grylliade, Guaca, Guybrush, Gwernol, HBUDETTE, HMAccount, Hadal, Haploidavey, Haxar, Haymouse, Hebele, Hejimony, Hello71, Hihih, Hroðulf, Htonl, Human step, Husond, ICE77, ISTB351, Iam bobson, Icep, Ifnkovhg, Iliiev, Infosocialist, Inquam, Irishguy, Ispy1981, J.a.regan, J.delanoy, JDC808, JForget, JLaTondre, JLocklin, JRWoodward, Jaboyce, Jakeanator105..., JamesAM, James9007, JanderVK, Jauhienij, Jay Firestorm, Jdsteaekly, JeLuF, Jceancy, Jeandr du Toit, Jeeny, Jeffrey Smith, Jess Cully, Jimfox, Jinness2000, Jitse Niesen, Joaquin Martínez Rosado, JoelmParker, Johnbrownsbody, Jon24hours, Jonathan de Boyne Pollard, Jonathans, Jorun, Joshuaupakin, Jpbrenna, Julianbee, K1eyboard, KC109, KFan II, Ka Faraq Gatri, Kai.Standard, Kaisershatsner, Kalki, Kaly J., Kane5187, Karl-Henner, Katalaveno, Katanada, KeithWhalen, Kevin Rector, Kimon, Kiore, KnowledgeOfSelf, KoyaanisQatsi, Kpjias, Kralizec1, Krea, Kretzsch, Kroack, Kukini, Kuru, Kvuo, Kwamikagami, LAAFan, LGBTEch, Lbsterling, LeaveSleeves, Ledhed2222, LegendLiver, Lesgles, Lessthanideal, LiHilpa, Lilaac, Lily Haas, Lithoderm, Livefastdieold, Llinkade, Logologist, Lokicarbis, Longbow4u, Looxix, Loren36, Lorindor, LiNOWIS, Lucaswxy2, Lue3378, LukeSurl, Lunapuella, Lysianna, M-le-mot-dit, M1ss1ontomars2k4, MacsBuge, Malardfriend22, Male1979, Mani1, MarkS, Markhank, Markscape, Marktreat, Martijn faassen, Marudubshinki, Mat-C, MaterialsScientist, Matticus78, MaxPower, MearsMan, Meggllloo, Menchi, Mentifisto, Mene1083, Mgiganteus1, Mglan, MichaelTinkler, MidnightWolf, MikeMullins, Mindmatrix, Ministry Fox, Misza13, Modernist, Monoqueso, Monostich, Moomoomoo, Morada1356, Morning Sunshine, Mountaintfire, Mspraveen, Musical Linguist, Musically, Mxmsj, Mysidia, N328KF, N3philim, NDN4LiFe, NERVUN, NHRHS2010, Natalie Erin, NawlinWiki, Nburden, Neo-Jay, Nescio, Nick Number, Nick-D, NigelR, Nikkimaria, Nishkid64, Nivix, Noah Salzman, Noobeditor, Novangelis, NurseryRhyme, Odyssees, Ojuice5001, Omeganian, Omicronperseis8, Oreo Priest, Oridius, Oskart, OwenX, Pablo X, PaperTruths, Paul A, Paul August, Paulb42, Paulish, Paxsimius, Pbj129, Pbroks13, Peacefulvalley, Peclaypot, Perhelion, Pkg, Phil Boswell, Philip Trueman, Philipmac, Pictureuploader, Pie Man 360, Pilotguy, Pinethicket, Pinkadefica, Pit, Po132, Poindexter Propellerhead, Poison the Well, Polymath618, Primalchaos, Promking, Pte117, Pylambert, QuantumOne, Quinsareth, Quintote, Quoth, R, RPlessier, RPlunk2853, Radon210, Ran, Randy.holland, Ratiuglink, Rebel40000, RedWolf, Redshift9, Reedy, Renato Caniatti, Retired username, Rex Germanus, RexNL, Rickard Vogelberg, Rjwilmsi, Rk108108, Rklawton, Rmcgeough, Robina Fox, Rockvee, Rogério Brito, Rrburke, Rtkat3, Ruby topaz, Rumpelstiltskin, S Marshall, SeWilco, SMC, SchuminWeb, Sean D Martin, Seraphim, Sewdonim, Shadowjams, Shark slayer1028, ShelfSkewed, Shikai shaw, Shinnaa, Shirtwaite, Shoefelded, Sietse Snel, SigmaEpsilon, Sik0fewl, SilkTork, Sinkaku, Sirkad, Skydog892, Slightsmile, Slysplace, SmartGuy Old, Smettems, Snowwolf, Someguy1221, Son of venus, SoundStone, Sparrowgoose, Speciate, Specter01010, Spellicast, Spinningspark, Spitfire8520, Squalk25, Staceyann, StaticGull, Steel, Stephen, Stevesparty, StoryOfPrometheus, Stwalkerster, SuperTycoon, Supergee, Svick, THEN WHO WAS PHONE?, Tagishsimon, Tassedeth, Tbhocht, Tealwisp, Teleomatic, TestPilot, Tetracube, The Dinger, The Singing Badger, The Thing That Should Not Be, The undertow, The wub, TheWingedone, Themfromspace, Theros, Thesis4Eva, Thexmanlight, Thiseye, Thue, Tide rolls, Tim1965, Timberpond, Tom harrison, Torsrhidesen, Tot12, Tpbgradbury, TransUtopian, Traroth, Trilliumx, TruthInEvidence, Tucci528, Tutmosis, Twas Now, Twp, Twxs, TyA, Ufwcut, Uris, Urzadek, UtherSRG, Vaeiou, Vagus, Vchimpanzee, Vicenarian, Victoriaedwards, Vina, Visualerrorr, Vivio Testarossa, Volvox777, Vy0123, Waldir, Warwolf1, Washburnweb, Wernbeck, Wehwalt, Wejer, Wenli, Weryretweg, Wetman, Wevah, WighetPoMe, Wlglaf, WlHead, Wiki-uk, WikikIrc, Wikiliki, WikipediaEditor, Wikisteff, Will Thompson, William Ortiz, Wje, Wjfox2005, Wormwood92, Wrp103, XOsRuz, Xdamr, Xyzzyva, Yachtsman1, Yamamoto Ichiro, Ye Olde Luke, Your Lord and Master, Zach302, ZachPruckowski, Zachstr, Zelak396, Zelpheis, Zerothis, Zeyn1, Zimablume, Zimbardo Cookie Experiment, ᠘, 1434 anonymous edits

Epimetheus *Source:* http://en.wikipedia.org/w/index.php?oldid=510856144 *Contributors:* Adam Bishop, Amit6, AnakngAraw, Are you ready for IPv6?, Azhyd, Bacchiad, Borg2008, Borgx, Bryan Derksen, Californian Treehugger, Ch1ch3, Che1, Chinasaur, Courcelles, Dadofasam, Danovejoy, Davidiad, Denisarona, Deucalionite, Diego Moya, El-Ahriairh, Enkyklios, Erik the Red 2, Frank Shearar, Furrykef, G-m'y, Galaxiaad, Gokusssj4, Haymouse, Hunterh22, Ifnkovhg, Ilovetolearn212, Imnotminkus, Itai, Jaranda, Jess Cully, Jonund, Karl-Henner, Kpjias, Kristaga, Kwamikagami, LiDaobing, Lotje, MER-C, Martarius, NealeSourna, Niceguyedc, Nick Number, Old Moonraker, Phlyaristis, Picus viridis, Primalchaos, Private Pilot, Salgueiro, Seba5618, Shanghainese.ua, ShelbyBunny123, Shikai shaw, Smalljim, T@nn, Tide rolls, Unimaginative, UtherSRG, Visualerrorr, Wetman, ᠓7᠒᠒7, 80 anonymous edits

Menoetius *Source:* http://en.wikipedia.org/w/index.php?oldid=508927709 *Contributors:* AS, Abyca, Alagos, Art LaPella, Borg2008, Bryan Derksen, Che1, Dakart, Davidiad, Dblk, Douglasfrankfort, DrGaelion, Erik the Red 2, Hpc, Iwfi, Jopelite, Lights, Lizard King, Metodicar, Omnipaedia, Phlyaristis, Stevenmitchell, T@nn, Tdevries, The Singing Badger, Tucci528, Urhixidur, Valen1260, 15 anonymous edits

Twelve Olympians *Source:* http://en.wikipedia.org/w/index.php?oldid=510967590 *Contributors:* \$yD1, 15lsoucy, 1812ahill, 1Greenjack1, 1or2, A Softer Answer, ALARICtheVISIGOTH, Abhorsen327, Abulsmc, Ace ETP, Adam Sandler101, Adanuti, Aesu, Airplaneman, Ajraddatz, Ajstov, Alansohn, Ale jrb, Alexcicio, Alexus08, Alphachimp, AnakngAraw, Anarkeya, Andonic, Andulaine, Apollodoros, Arjun01, Arpadkrossley, Art LaPella, Artemisboy, Arthenna, Auréola, BD2412, Bacchiad, Barn Stork, Beemer69, Benson85, Big Brother 1984, Bill bologne, Bj356638, Bluedenim, Bobo192, Bodnotbod, Boothy443, Brando130, Budelberger, Burntsauce, C mon, C.Fred, CRGreathouse, CWii, CanadianLinuxUser, Cantiorix, Carlaude, Carlo ms06, CesarB, Chemicalfears, Clarinced3, Cnyborg, Courcelles, CowboySpartan, Cplakidas, Craigcaleb, Cratbro, Crowsjet, Csdslaidlaw, Cynwolfe, CzarB, D, DanTrent, DanielCD, Darkwind, Davidiad, Dbachmann, Decadedonist, Demitel, Denisarona, Deses, Deucalionite, DocWatson42, Doprendec, DownDeath, Drayen1, DreamGuy, DrewSears, Dusti, Duo, Eduardo Cuellar, El C, El Greco, Elium2, Enkyklios, Epr123, Eshaw1928, Evans1982, Evimerodimos, Excirial, Fabartus, Fastilysock, Fbv65edel, Fdsfvfgd, Fearlesspaper, Feifuga, Filemon, Fosod, Fraggleg81, Frood, Gary King, Ge5wRhlc, HecgeTSLC, Glacialfox, GoShow, Goddboy, Gogo Dodo, Golbez, Goldfritha, Grand alien, HJ Mitchell, Harry, Hayy Buhay, Hcargile, Healthinspector, H3135929, Hiberniantears, Hucy45, Hype5ociety, I dream of horses, Ida Show, Immortal king1425, Ioan-Mihai Gale I, J.delanoy, Jakegethnic, Jamesooders, Jaufrec, Jaugen85, Jeland, Jkelly, Jmaddux21, Jncraton, Jojemar, Jojhutton, Jondel, Kageorge, Kalamkaar, Kangaroopower, Karl-Henner, Kayau, Keilana, Kenmayer, Kimon, Kiril Simeonovski, Kjn shoe, KnowledgeOfSelf, KongminRegent, Krabio, Kusnose, Kylexoc, LaMenta3, Lerdsuwa, Lights, Lilyen124, Lkhjgfsa, Logan DeVos, LukeSurl, Lysianna, MARKELLOS, MC10, Macedonian, Machine Elf 1735, MarcM1098, Mark91, Matt Swartz, Matusz, Maximamaxim, Mchaledoreen, Mendaliv, Mespinala, Michael Hardy, Michael lee96, Mightymights, Mikel3445, Mikeo, Minimac, Mombasa1498, Monicanto101,

Morel, Moustachio22, MrArifnajafo, MrOllie, Mshuha, Mundaneman, Musicsfree91, Nearphotison, NerdyRaspberry, Nerrolken, Nev1, Nickster911, Nicolasfont, Nightstarrocker, Ninjacke, Nitrus2112, North911, Nv8200p, Nwizr, Ocean57, Ohnoitsjamie, Ohpuu, Olivier, Olliminatore, Olympic god, Omassey, Omnipaedia, Onesecondglance, Oparinagus, OreL.D, Oreo Priest, PKT, PakoPenguin, Paul August, Perey, Perhelion, Person12456789, Person5, Petr, Pg20, PhantomPluggger, Pichote, Pigman, Pilgrim 013, Plinnji, Pluma, Pmsyzz, Postdlf, Puma5d04, Qsadzx, Qwyrxian, Ramielle Rodriguez, RandomNigel, Ratemonth, Retteatst, RexNL, Richard Tuckwell, Rising*From*Ashes, Rjwilmsi, RobertG, Rothorpe, Rrburke, Rtkat3, Rubicon, Ryulong, SamSandy, Samdan30s, Sango123, Satanael, Shadowjams, Shaheenjim, Signalhead, Simetrical, Smart Fox, Snowolf, Snv, Some jerk on the Internet, Sotakeit, Spandox, Spartan22, Speedway, Stbalbach, Stevey7788, Sthenel, Sting-fr, Stu456, SuedeHead, Sunray, Super Bhaal, Supermoff, Syrthiss, T@nn, Tambovalli, Tavix, TeaDrinker, Texasmonkey143, Tgeairn, That Guy, From That Show!, The Rambling Man, The Thing That Should Not Be, The wub, TheBluePhoenix, TheIguana, TheMagician, TheMightyDardanos, TheNickm2, Thegodmatheus, Therasnos, Therequiembellishere, Tide rolls, Timemutt, Tomchiuic, Tomisti, Tommy2010, Tone, TonyLoco23, Tot12, Trascher3, Tripleg28, Umberto Petrocelli, Uncle Dick, V Z0S0 V, Vanished user Szariu3jjsj0j4irj, VasiljevVV, Verkhonen, Vitz-RS, Vrenator, WBardwin, Wack'd, Wardfan86, Wareh, Whatever318, Wighson, Wikimachine, Wikipelli, Wikisklemur, Xchbla423, Xeno, Xiong Chiamiov, Xrystyrion, YUL89YYZ, Yankeedoodle123, Yannismarou, Yenemus, Yuanchosaa, Yulu, Yurtyurt, Zachary4959, Zigger, Zoga11, Ztonedz, Zundark, 배우는사람, 1025 anonymous edits

Zeus *Source:* <http://en.wikipedia.org/w/index.php?oldid=510635160> *Contributors:* SyD1, .:Alex:., 002KFlash052, 1297, 194.196.100.xxx, 1exec1, 21655, 2tuntony, 99DBSIMLR, A Train, A tumiwa, AJR, Aaron Schulz, Abhimat gautam, Academic Challenger, Adam Bishop, Adamantios, Adambiswanger1, Adashiel, AdelaMae, Adrian 1001, Aeonx, Aeosoes1, Agapornis, Agonizing Fury, Agustinaldo, Ahoerstemeier, Airwolf, Akhilleus, Alan Rockefeller, Alensha, AlephGamma, Alex S, AlexanderWinston, Alexkill51, Ali K, Ali Obeid, Ali'i, AliaGemma, Aljasm, Alkiviadis, Aliechem, AlphabetSoup548, Alphachimp, Alvaro, Alzarian16, Ambar wuki, Amcbride, Americannmike, Andfiker, Andonic, Andre Engels, Andrea1952, Andres, Andresfelquintario, Andrew Dalby, Andrew Gray, Andrew86, AndrewJD, Andrewrchen, Andy Christ, Andy M. Wang, Andyjsmith, AngBent, Angel David, Angie Y., Angular, Angusmcclellan, Annabethia, Anneliesemackintosh, Anonymous44, Antandrus, Anypodetos, ApolloThothThor97, Apollomelos, Appleglugger, Aranae, Arjun01, Arsestar, Art LaPella, Art and Muscle, Arthurian Legend, AstroNomer, Astrowob, Aswinyjeri, Atlan, Atlantas, Attea, AuburnPilot, Autnof6, AvicAWB, Avicennasis, Awesome1111, Az1568, AzaToth, Azeari, BLACKSTEEL10005, Bacchiad, Bacchiboy, Barryob, Battlekow, Bayerischermann, Bbatsel, Bccor, Bdalevin, Beamathan, Becritical, BehemothCat, Ben Ben, Ben-Zin, Benchik, Bender235, Berensflame, Berlinienprincess, Betacommand, Betaeleven, Bhdani, Biblbroks, Big Brother 1984, BigDunc, Bigger Boss, Billinghurst, Bimblesnaff, Blainegamez, Blayzethebomb, Blehu, BlindEagle, Bloodofox, Bluetooth954, Bluetorch43, Bob546800, Bobert32, Bobfreshwater, Bobisbob2, Bobnorval, Bobo192, Bongwarrior, BookwormUK, Borg2008, BorgQueen, Branden :D, Brandizzo, Brianyoumans, Brion VIBBER, BrokenSegue, BrokenSphere, BruceLee, Bryan Derksen, Bth, Bunchofgrapes, ByteofKnowledge, CTF831, CWY2190, CalicoCatLover, Caliga10, Callrecall911, Caltas, CambridgeBayWeather, Cammiebabysauntaunt, Camouflage, Can't sleep, clown will eat me, Canadian-Bacon, CanadianLinuxUser, Canderson7, Captain Infinity, CaptainVindaloo, Caruut, Casper2k3, Ccascms, Celestianpower, Ceranthor, Cerealkiller13, Cewvero, Chairman S., Charles Matthews, Chaser, CheeseburgerBrown, ChiMama, ChicXulub, Chill doubt, Chirag, Chonwbok, Chrisisfat, Chrisk102, Christocomotive, Christian75, Circus, ClockwerkMao, Cloudofdreams, Comegenus, Coldacid, Colonies Chris, Columbianfan, Comestyles, CommonsDelinker, Connornah, Conversion script, Cook5920, Coronos, Corpx, Courcelles, CrankyScorpion, Crog18, Curps, Cybercobra, Cyktsui, Cynwolfe, Cyp, DIEGO RICARDO PEREIRA, DTOx, DVD R W, Dammit, Dan D. Ric, DanArmiger, DancingPenguin, Daniel Case, DanielCD, Danielfolsom, Danny, Danski14, Dantheman531, Dar-Ape, DarkAudit, Darknight0x, Darth Panda, Davewho2, David Merrill, Davidiad, Dbachmann, Dblk, DeLarge, Dead eye jac, Debitov, Deepred6502, Defective, Dellidot, DemonKyoto, Derek Ross, Deucalionite, Dffgd, Dfrg.msc, Dger, Diego Grez, Digitalme, Dino, Discospinster, Dizzle2k8, Dnagaht, Dodo, Dogman500, Domitius, DoubleBlue, Doughty74, Doyley, Dr who1975, DrVerlucci, DragonflySixtyseven, DreamGuy, Dudevoyambr, Durza2, ERcheck, ESkog, Echodelta, Edison, Editral, Editor232, Eep2, Ekвос, Elmer Clark, Emperor1993, End of time, Endofskull, Energysword, Enigmaman, Enkyklios, Enviroboy, Eprb123, Erik the Red 2, Erockphr, Escape Orbit, Etacar11, Etz Haim, Eumiana, Earlf, EvanProdromou, Evercat, Everyking, Evrbjangle, Ezhiki, FF2010, Fabian Haskler, Fabulous Creature, Falcon Kirtaran, Falcorian, Fan-1967, Farosdaughter, Fayenatic london, Feiriri, Fenrir1986, Fernandosmission, Feudonym, Feydey, FisherQueen, Flauto Dolce, Flowerpotman, Fluri, Flyguy649, Flyingcheese, FordPrefect42, Fordmadoxfraud, Fram, FrancoGG, Francs2000, FreplySpang, Furrykef, Fuzzie, Fuzzyducky, Fryael, GChriss, GHe, Gak, Galoubet, Gara112, Garzo, Gau1990, Gavrant, Gaz, Gbrandt, Gfoley4, GhostGhaur, Gilderien, Gildamesh, Gilliam, Gingsengbomb, Gjd001, Globeism, Gogo Dodo, Goldfritha, Goodnightmush, Googzooz, Gotyear, Gracenes, Grafikm fr, Graham87, Grin, Grunt, Gtrmp, Gufflibagi, Guoguo12, Gurch, Gwernol, Gyrobo, Gzkn, Haas2, Hadal, Haiduc, Hairy Dude, Hajor, HarryHenryGebel, Harryboyles, Haukurth, Haymouse, Hazhk, Hebele, Hectorian, Hephaestos, Heron, Hibernian, Highonsharpie, Hippoanonymos, Hiwhispers, Hmains, Holypeanut, Husond, Hut 8.5, I Will Conquer All 69, I already forgot, ICE77, IJKL, Icedragoniii, Icestorm815, IdLoveOne, Idont Havaname, Ifnkovhg, InShanee, Informer editor, Infosocialist, Infrogmation, Inner Earth, Intelligentsock, Interwal, Ioeth, Iqbalbagi.iitm, Irate, Irishguy, IronGargyle, Iwfi, Ixf64g, J, J.delaney, J04n, JNW, JRSP, Jackacon, Jackol, Jak32797, JamesBWatson, Jan1 1989, Jaranda, JarlaxleArtemis, Jauerback, Jauhienij, Jaxl, Jbr999, Jeffrey Smith, JeremyA, Jguk, Jhbdel, Jiddish, Jiffles1, Jim10701, Jimmybob, Jklin, Jni, JoanneB, Joe Decker, Johann Wolfgang, John, John Price, John254, Johnbrownsbody, Jonoikobangali, Jomnocradrones, Jor, Jose Ramos, Josep Azuara, Josh Grosse, Josh3580, JoshMahar, Joshbuddy, Jossi, Joyous!, Jpgordon, Julian Mendez, Justin Eiler, Justinstroud, Jwissick, Jyrl, KJS77, KSSA, Kafziel, Kageorge, Kageyp, Kaisershatner, Kakofonous, Kalamkaar, Kameronk92, Kansan, Kariteh, Karl Stas, Karl-Henner, Katalaveno, Kbdank71, Kc kennylau, Kcaj6663, Keegan, KeithB, Kellygirlaj, Kf4bdy, KillerChihuahua, Kiozuki, Kirlian43, Kizor, Kjetilho, Kocio, Koyaanis Qatsi, Krellis, Kzn2kool, Kukini, Kungfuadam, Kurnoec, Kuru, Kwamikagami, L Kensington, La goutte de pluie, Lacrimosus, LadyNorbert, Lagalag, Lapsus Linguae, Leafyplant, Leandrod, Lequenne Gwendoline, Lerdthenerd, Lethaniel, Leuko, Leyo, LiDaobing, LibLord, Lifubernie, Lightdarkness, Lights, LilHelpa, Lir, LittleJerry, LittleOldMe old, Llajwa, LlywelynII, Lockesdonkey, Logan 2006, Loggie, Longbow4u, Longhair, Lonpicman, Looxix, LordHartworth, Lostangels, LoveMonkey, Lox, LucaviX, Luk, LukeSurl, Luna Santin, Lupin, Lupo, MARKELOS, MBibovski, MPA, MWiik, Macedonian, Macrakis, Magister Mathematicae, Majorly, Maksym Ye., Malkom, Malhonen, Malick78, Malko 2010, Malo, Manfi, Manitsandhu, Maraj, Marcika, Markdr, Markussep, Marshman, Martarius, MartinHarper, Masamage, Master Thief Garrett, Master shepherd, Masterbob92, Matusz, Mayormaynot, Mbc362, Mblumber, Mdhennessy, Medellia, Megan1967, Megistias, Meldog, Melrb1, Metatron the Tetramorph, Mhking, Mic hubert, MichaelTinkler, Midnightblueowl, Mightymights, Mike Rosoff, Mikemorall, Milkmanbj, Milky the brown cow, Millifolium, Minesweeper, Minna Sora no Shita, Miszmarple, Miszal13, Mitsukai, Mkweise, Mlk, Mmxx, Monmon112, Monty845, Mordicai, Moreair15, Mortus Est, MrOllie, MrSomeone, Mrclean2, Mrfandango, Mu Mind, Muchness, Mukadderat, Murgh, Musical Linguist, My76Strat, Mychele Trempetich, N3X15, NCurse, Nahid200040, Nakon, NawlinWiki, Neddyseagoon, NeonMerlin, Nerrolken, Neutrality, Nevit, NewEnglandYankee, Newone, Nick, Nick123, NielsenGW, Nihiltres, NikoSilver, Nish075, Nishkid64, Niten, No Guru, Nocturnalsleeper, Northumbrian, Nuclearwinter, Numb3, Od Mishehu, Oda Mari, Odyssees, Ogllai2, Ohnoitsjamie, Olleicu, Ollie, Olympian Zeus, Omicronperse8, Omnipaedia, Omnipedian, Orangutan, Oscarfeliciano, Osmund Sadder, Ospalh, PASShel0D, PKT, PWilkinson, Pablo X, Panairjdde, Parallel or Together?, Patriarch, Paul August, Paul Barlow, Paul Ebermann, Pavel Vozenilek, Pemboid, Peter, Pkg, Phantomsteve, Phenz, PhilKnight, Philaweb, Phlyarists, Pictureuploader, Pigman, Pilotguy, Pizza Puzzle, Plastikspork, Poster778, Psnecg, Puffin, Pumeleon, PutABandAidOnIt1, Q43, Qatter, Qp10qp, Qquadell, Queen Rhana, Queenofsapphires, Qx132, Qxz, Racjsingamac53, Radian1, Radon210, Randy Johnston, Rarwe, Raven in Orbit, Raven4x4x, Rawling, Rbrwr, Rd556212, Rdsmitth4, Rencilgiar, Recycle2000, RedCoat1510, RedRabbit1983, RedWolf, Redvers, Renato Caniatti, Reno Varghese, RexNL, RexyRex, Reywas92, Riana, Riccomario96, Rich Farmbrough, Richard Harvey, Rintrah, Risker, Rklawton, RlyehRising, Robchurch, Robert1947, Robertson-Glasgow, Robomacbeth, Rockfang, Roleplayer, Rory096, Rossami, Royalguard11, Royboycrashfan, Rtkat3, Rumping, Rursus, Russianamerican1, Ryulong, Sabertooth, Sadads, Salamurai, Salmar, SamMichaels, Sampo Torgo, Sango123, Sasuke Sarutobi, Satanael, Sceptre, Scimitar, Scouhest, Scott14, Scribeforgus, Sd31415, Sdwlch1031, Search4Lancer, Securiger, Seekquaze, Semperf, Serendipodous, Shadow Drive, Shadow1, Shadowlynk, Shaidar cuebiyar, Shakesomeaction, Shanel, Shanes, Shauni, Shinnmawa, Shoester, Shushruth, Sid-Vicius, Sigurd Dragon Slayer, Silence, Silversink, Silversnake020, Simon Peter Hughes, Sintaku, Sir Nicholas de Mimsy-Porppington, Sirex98, Sitearm, Skjalksde, Sjones23, SkerHawx, Skier Dude, Skoglund, Skurczysyn, Skyeexz, Sluzelin, Slysplace, Smeat75, Smith120bh, Smitz, Smyth, SnappingTurtle, Snowolf, SoWhy, Someguy1221, Someone the Person, Son of Kong, Sophiethedumb, Soren t, Spartan22, Specter01010, Speednat, SpeedyGonsales, Spliffy, SpookyMulder, Spoon!, Squids and Chips, Squirepants101, Starry maine Gazer, StaticGul, Steel, Stefanomione, Stephen Gilbert, Stephenb, Stephenw32768, Stevarooni, Stickee, Str1977, Strawberryjampot, Sunpyro1, Sunray, SuperSha, Superk1a, Supertouch, Surenua, SveaX, Sveinnv, Swlenz, T, T of Locri, T. Sutherland, T@nn, TAnthony, TBadger, TRBP, Tagishsimon, TakenBish, Tanaats, Tangotango, Taoye, Tariqabjotu, Tawnyfelt, Tbhotch, Tcnv, TeaDrinker, Ted87, Tekleni, Tenikasi, Terrance Sun, TexMurphy, TexasAndroid, Tfts, Tglover.2012, Thadius856, The Man in Question, The Nut, The Rambling Man, The Rogue Penguin, The Schillbird, The Singing Badger, The Thing That Should Not Be, The Utahraptor, The3, TheGWO, TheMindsEye, TheObtuseAngleOfDoom, TheRINGMAN, TheThingy, Thebigboss9920, Therasnos, Therefore, Thor2000, Thue, Tide rolls, TigerShark, TimBentley, TimR, Timberframe, Timwi, Titoxd, Tohd8BohaihuGh1, Tom harrison, TomeHale, Tommy2010, Tonalone, TonyLoco23, Tonyfuchs1019, TpbBradbury, TreasuryTag, Treborbassett, Tree Biting Conspiracy, Tristanb, Trivia23, Tucci528, TurabianNights, TurtleTurtle, Umalee, Una Smith, Unicorn 21, Unschool, Unyoyega, Ust2, UtherSRG, Valerius Tygart, Valfontis, Vanished user 90345uifj983j4toi234k, Vary, Veinor, Vranak, Vrenator, WJBscribe, Watto the jazzman, Waxigloo, Wayward, Wclark, Wenli, WereSpielChequers, Wetman, When Muffins Attack, Where, WhisperToMe, Wighson, Wiglaf, Wiki alf, Wikiklrsc, Wikinick123, Wimt, Windswal, Wingchild, Wizardman, Wknight94, Wnw, WojPob, Woohookitty, Writtenright, X201, XJAmRastafire, Xaari, Xiaosflux, Xchbla423, Xezbeth, Xglennxxx, Xxpor, Yamamoto Ichiro, Yanksox, Yegor94, Yomin, Yono, Yoshi498, Yousou, Youssefsan, Yoyoma849, Yooyoyobc, Zadcat, Zanyfire, Zoe, Zougwar, Zundark, Ζεύς, Κλειδοκράτορ, Αλεξανδρ, Саша Срефановић, 1792 anonymous edits

Poseidon *Source:* <http://en.wikipedia.org/w/index.php?oldid=509428416> *Contributors:* *drew, 12hermn, 213.3.148.xxx, 21655, 2fletch, 9Nak, AA, Aarghdvaark, Aaron Schulz, Ace Class Shadow, Adam Bishop, Adasor, Addshore, Adv193, AgentPeppermint, Ahoerstemeier, Aitias, Akako, Akhilleus, Alci12, Aldrasto11, Ale jrb, Alex.muller, Alex43223, AlexiusHoratius, Algebra, Alias Flood, Allstarecho, Alphachimp, Alpheus, Amit6, AnakngAraw, Andersenhlw, Andonic, Andre Engels, Andres, Andrewrost3241981, Andycjp, Angr, Ann Stouter, AnnaGrant, AnnaKucsma, Anonymi, Anonymous editor, Anonymous101, Antandrus, Antipastor, Antonio Lopez, Apparition11, Appledelphy, Arabani, Arakunem, Archduke Snips, ArmadilloFromHell, Arpingstone, Asarelah, Atlantas, Atlatawake, Attaios, Axosman, Ayrtorn Prost, Aziri, BD2412, BLueFiSH.as, Bacchiad, Bakilas, BarberJP, Bb515200000001, Bbob762, BcWally, Bdalevin, Benc, Benchlerlie, Bender235, Bentley4, BigCow, BillWSmithjr, BlastOButter42, Blueleguey, Bluetinged, Bob Burkhardt, Bobet, Bobisbob2, Bobo192, Bongwarrior, Bookandcoffee, Borg2008, BorgQueen, Brandmeister, Brandon, BrianGV, Brion VIBBER, Bristol24, Bryan Derksen, Burzumli, Bzinga, CAPTAIN234, CL, CLW, CWii, Calabraxthis, Caltas, Calvin 1998, CambridgeBayWeather, Can't sleep, clown will eat me, CanadianLinuxUser, Canderson7, Captain panda, CardinalDan, Care, Carinemily, Cassivs, Caster23, CatLover657, Catalographer, CatherineMunro, Cattona, Celestianpower, Celestra, Cessator, Chamberlian, Chemistrygeek, Chovin, ChozoBoy, Chris the speller, ChrisO, ChrisW, Christopher Parham, Ck lostsword, Clockery, Closeapple, Clovis69, Cmcल्प, CommonsDelinker, Conversion script, Cool Blue, Cornellrockey, CpitCutLess, Cremepuff222, Criptofcorbin, Cuchullain, Culper Jr., Curps, DAJF, DGX, DJ Clayworth, DKSalaraz, DO'Neil, DVD R W, DabMachine, Daisyo12, Dalek, Damac, DanMS, DanielCD, Danlock2, Darknight0x, Darkwind, Darth Panda, Davidiad, DeadEyeArrow, DeathbyWiki, Dehoqu, Dellidot, Demon of Light, Den fjättrade ankan, Der Golem, DerHexer, Derek129, Deus Ex, Didactohedron, Diego.betz, Digitibg, Dinojerm, Direvus, Discospinster, Dnjndw, Dknight666, Dman7008, Dmc313, Doc glasgow, Doctor Doomsday, Doctoroxenbriery, Dodo, Doug, Dougz1, Dpv, DrPhen, DreamGuy, Dreish, Drewhster48, Drysh, Duckbill, Dudevoyambr, Duncharris, Durova, Durovisk, Dwdawson, Dycedarg, Dyspepsion, EALacey, EJE, ERcheck, Elybabe, Eclectology, Ecurb12, Edgar181, Ehccheheche, EinsteinEdits, EkwanIMSA, Ellsworth, Enigmaman, Eprb123, Equendil, Erechtheus, Erik Zachte, Erik the Red 2, Euryalus, Evil Monkey, Extraordinary Machine, FF2010, Fabartus, Fang Aili, Farosdaughter,

Fayenatic london, Ferritecore, Flibjib8, Flyingidiot, Fordmadoxfraud, Foxj, Fran McCrory, Frances2000, Frankenpuppy, Fredwords, FreeKresge, FrenchyFries, Fuzzybunn, Gail, Gamma-normids, GeeJo, Geoffr, Gilgamesh, Gilliam, Ginkgo100, Glimmer721, Globeism, Glogger, Goalie bri, Gogo Dodo, GoingBatty, Gombo, Goodnightmush, Graemel, Grahamce, Greateen1234567, Grey76, Grossmünster, Gscshoywi, Grtmp, Gurch, Gökhan, Hadal, Haiduc, Hairy Duda, Haploidavey, HappyCamper, Hatmatbbat10, Haymouse, Hazkh, Hd83, Hectorian, Hello32020, Heptapod, Hesperian, Hievilbob5, Hmains, Hongooi, Horologium, Husond, I Will Conquer All 69, ICE77, IJL, Iain99, Igiffin, Indon, Instinct, Interested2, Inversetime, Ioeth, Iridescent, Itachi Iuchiha, Italian boy, Ivirivio0, J.delanoy, JForget, JFrumkin, JaGa, Jacek Kendysz, Jackydl101, Jallan, Jan 1989, Jaredroberts, Jaysweet, Jc3s5h, Jebba, Jeff G., Jeffsterz, Jguk, Jinspon7, Jjwwww, Jkl, Joanjoc, JoanneB, Joemommaslama, John Price, John.n-irl, Jonadim93, Jorend, Josh Grose, Joshafina, Jossi, Julube, Juanpdp, JubileeBri, Kaid100, Kairo, Karl-Henner, Katieh5584, Kaz, Kbdank71, Keegan, Kelly Martin, Ketiltrout, Ketsuekigata, Kimchi.sg, Kimon, Kimse, Kinu, Kneale, Koavf, Kralizec1, Krawi, Krm500, Kross, Kukini, Kurtle, Kuru, La Pianista, Lacrimosus, Lanrud, LeaveSleeves, Leondumontfollower, Lesgles, Lestath, Leszek Jańczuk, Linkminer, LittleJerry, Llort, Longbow4u, Looxix, Loupiotte, Lowellian, Lpinkyboo, Lugin, Luigi-ish, Luna Santin, M1ss1ontomars2k4, MARKELLOS, MER-C, MONGO, MPerel, MWiik, MZMcBride, Macedonian, Maelnuneb, Majorly, Malo, Manuel Anastácio, Marcusml333, Marian Gladis, Markintellect, Markpeak, Masterbob92, Masterofhogets, Matt.T, Mattharty807, Maury Markowitz, Mayormaynot, McCroskey42, McSly, Mcfly, Michael Hardy, Midnightblueowl, Mierlo, MightyWarrior, Mike Rosoft, Milkyface, Mimihitam, Mintrick, Mo0, Montchav, Morgan Leigh, Mr. Lefty, Mschel, Mufka, Mustafaa, NHRHS2010, Nakon, Natalie Erin, Nauticasheades, NawlinWyki, Nepenthes, Neptunekh, NerdyNSK, Neutrality, Neverquick, NewEnglandYankee, Niayre, Nilfanion, Ninsheart, Nivix, Nk, No Account, Noctibus, Nohsvideoegy, North911, Northutsire, Nsaa, Nunquam Dormio, Nw adelman, Oda Mari, Odyssees, Olorin28, Olympic god, Omnipaedia, PFHLai, PakmanATL, Panairjdde, Party, Paul August, Paul Carpenter, Paxsimius, Peanutfish, Pecunia, Penguinia, Perl, Persian Poet Gal, Pewriter42, Phgaio, Philip Trueman, Phylaristis, Pigman, Pixley, Plasticup, Plastikspork, Polly, Portillo, Poseidon the great, Prashanthns, PrestonH, Prewitt81, Proofreader77, Puchiko, Qemist, Quantumor, Quebec99, Queenofsapphires, Qwertyuiope, Qxz, R'n'B, RJC, RJaguar3, RSSstockdale, RTY1998, Rachel Pearce, RadioFan, Radon210, Rahulooof, Ranveig, Rdsmith4, Recycle2000, RedHillian, Redbird 41, Redsk8er45, Reedy, Refuteku, Renato Caniatti, Rettetast, RexNL, ReyBrujo, Reyk, Ricardo Frantz, Riccomario96, Rich Farnbrough, Rickington, Rickyarb, Rmkyc87, Robert K S, Robertson-Glasgow, Roleplayer, Romanm, Roux, RoyBoy, Royalguard11, Rtkat3, Russianamerican1, S.A.B.Z, SU Linguist, Saintrain, Sam Coutu-Oughton, Sam Korn, SamkMichaels, Sataanael, Satori, Savidan, Sbfw, SchifityThree, Scott Wilson, Scott, Semper, Sertorius42, Shoefdeath, Silence, Simon Peter Hughes, Sinaloaprincess, Sionus, Sjakkalle, SkerHawx, Skikids10, Sleigh, Smalljim, Sman1111, SmileToday, Snowolf, Snoyes, SoLando, Someguy1221, SonicAD, Spencer, Spencer195, Squids and Chips, Stabby Joe, Steel, Stenvenhe, Stephen Gilbert, Stephenb, Steven J. Anderson, Steven Zhang, Stutzmankelli, Sumsum2010, Superdelux, Supermanrules, SyntaxError55, Syrhiss, T@nn, Talencar, Tanaats, Tencv, Tenokmunk, Tellyaddict, TenaciousT, Terrek, TexasAndroid, The Eport, The Gnome, The Man in Question, The Rambling Man, The Singing Badger, TheChrisParker, Theoneintraining, Theros, Theunicyclegirl, Thirzah, Tiddly Tom, TigerShark, Tiptoety, Tmisch64, Tnxman307, Tobias Hoevekamp, Tohd8BohaiithuGh1, Tom Loungeed, Trichard22, Triona, Tucci528, Twaz, TwoOneTwo, Twpsyn Pentref, Tyciolf, Tyler, UkPaolo, Urbanus, Urhixidur, Vajindra, Valentina, gospodaria neba, Van helsing, VandalCruncher, Varunsgoel, Vary, Vector Potential, Vignaux, Vinsfan368, Vishnava, WP Editor 2011, Waggars, Wareh, Waterbuffalo 1, Weatherman100, Wenli, Werdan7, Weregerbil, Wetman, Whigthe--421, Whiskey in the Jar, Why Not A Duck, Wiki alf, Wiki-uk, Wikignome0530, Wiseman75, Wknight94, Woggly, WoodElf, Wrinkles, Wtf24, Xanzzibar, Xchbl423, Xiahou, Xiglofre, Yamakiri on Firefox, Yamamoto Ichiro, Yanksbball, Yossiea, Youssefsan, Yuri Gouveia Ribeiro, ZZz, Zadcatt, Zaharous, Zalgo, Zoe, Zoicon5, Zsijn, احمد بسويو, 1592 anonymous edits

Hermes *Source:* <http://en.wikipedia.org/w/index.php?oldid=508695496> *Contributors:* (, ***Ria777, 11kellen11, 150209abch, 1927 Orchestra, 2008seo, 212.66.170.xxx, 21655, 28421u2232nfencenc, 2D, A Softer Answer, A.M.Hudor, A8UDI, AJHalliwell, ARiX-3.22.08, Abjad, Acather96, Acroterion, Adam Bishop, Adambro, Adashiel, Aericanwizard, Aetherine, Aeusoes1, AgentPeppermint, Agriffinny, Ahoerstemeier, Aitias, Aka042, Akhilleus, Alagos, Alansohn, Alemlay, AlexiusHoratius, Alexkin, Allendanze, Alphachimp, Alsandair, Amillar, AnakingAraw, Andonic, Andre Engels, Andux, Anetode, Angela, Anil1956, Anomalous1011, AnkhMorpork, AnnaKucsma, Anonymous Dissident, Anonymous anonymous, Antandrus, Ante Aikio, Apparition11, Arabani, Aranel, Archanamia, Argos'Dad, Arjayay, Art LaPella, Arthur Mc, Arthur Rubin, Artsunlimited, Aruton, Asarelah, Asenine, Ash, Asiaj, Astorknlam, Astral, Ataru, Athena120, Austinian, AvatarMN, Avocado, BC Rocky, BMF81, BRUTE, Bacchiad, Basawala, Beemer69, BehemothCat, Bejnar, Belovedfreack, Bender235, Bentehelemonlord, Bieb, BigBangKaboomFace, Blake-, Blanchardb, BlaseOButter42, Bluenoe104, Bluerasberry, Bluestar232, Bluypeace, Bm gub, Bobbyrick, Bobo192, Bobrayner, Boing! said Zebedee, Bomac, Boneyard90, Bongwarrior, Bookworm857158367, Borg2008, Bornhj, Brainmuncher, Brainyscool, BrettAllen, Brion VIBBER, Bsadowski1, Bua333, Burnedthru, C1793Sc006y, CO, Calabe1992, Caltas, Camw, Can't sleep, clown will eat me, CanadianLinuxUser, CanadianPenguin, Canterbury Tail, Capricorn42, Cardinalsfan4ever, Carlossuarez46, Catalographer, Catgut, Caulde, Ccsen, Celarnor, Cenarium, Cerealkiller13, Cessator, Chanting Fox, Ches88, Chessofnerd, Chick Bowen, Chihuahuahualver9, ChopMonkey, Chovin, Chris 73, Chris the speller, Chuckiesdad, Chynzboi, Ciphers, Claidheamohmor, Clarince63, Clay4president2, Closedmouth, Cmc Alpine, Coemgenus, CoeurDeLion, Cometsyles, Comp25, Conversion script, Copycatloki, Corruptcorpe, Courcelles, Courtneyowstheworld, Cpl Syx, Curps, Cutterfly, CyberSach, Cylal, Cynwolfe, D. Recorder, D0t, DARTH SIDIOUS 2, DO'Neil, Daderot, Dan653, Daffellan, Darth Panda, David Stewart, Davidiad, Davidjan, Ddawriter, Dbachmann, Dchmelik, Dd728631, DeadEyeArrow, Deadcorpe, Deathprank, Deflective, Dehoqu, Dekisugi, Deldlot, Deor, Der.mann.aus.den.bergen, DerHexer, Descolada, Designervael, Diannaa, Didactohedron, Dineshp97, Discospinster, Disneyvillainman, Download, Dragana666, DragonflySixtyseven, Drahcir, Drc79, DreamGuy, Drift chambers, Dspraduo, Dumelow, Duncan, Dwayne, E.crriner, EALacey, EEMIV, EagerToddler39, EarthPerson, Eatermon, Ed, Ed Poor, Editorofthewiki, Edward321, Egmontaz, El C, Elemental X2, Elkman, Emaha, Emmy12345, Enquire, Enti342, Enviroboy, Epr123, Equendil, Erik the Red 2, Erolors, Erp, Erickfoxy, Etymologyrocks, Eubulides, Excirial, Exert, Explicit, Faradayplank, Feitclub, Filipvr, FinalRapture, Fingaz260679, Firedraikce, Flcelloguy, Florencelau, Fordmadoxfraud, Forenti, Forseti, Foxj, Frankie0607, Freakazoid93, Freakfrog14, Freakmighty, FreplySpang, Frott, Funandtrvl, G026r, GHe, Gaia Octavia Agrippa, Gail, Gaius Cornelius, Gareth Griffith-Jones, Geaugagrl, Gfley4, Gilliam, Ginkgo100, Gingsengbom, Glane23, Gman123mario, Goddes Gift, Gogo Dodo, Gracensense, Graf, Greasynmoist, Greekofthegodz, Greenguy1090, Grimey100, Gsp8181, Grtmp, Gurch, HERMETICK, Hadal, Haiduc, HalfShadow, Hamtechperson, Hapenny, Haploidavey, Hasek is the best, Haymouse, Hereforhomework, Hermes the Wise, Herpes the god of love, Hertz1888, HexaChord, Himynameishelen, Hmains, Husond, Hut 8.5, Hveziris, Hydrogen Iodide, Hydrox, ICE77, ILorbb, IRP, Iapetus, Ida Shaw, Ike245, Iliketopoopympants, Ilyushka88, Immunize, Insanity Incarnate, Inwind, Ipatrol, Iphongearnt, Iridescent, Ithacan, Ixfd64, J. Spencer, J.delanoy, JDP90, JForget, JPX7, Ja 62, Jacce, Jallan, JamesBWatson, Jan eissfeldt, January, JarlaxleArtemis, Jauerback, Javert, Jbergquist, Jebba, Jeff G., Jeremyb, JesterCountess, Jhoopie, Jim1138, Jitterro, Jj137, Jmlk17, Jnksmls2, Joanjoc, JoanneB, John Nevard, John Price, JohnCD, Johnkarp, Joie de Vivre, Jonadin93, Joshuajohnson555, Jossi, Joyous!, Jssfrk, Juliancolton, JuneGloom07, Junior94, Jusdafax, Justin769, Juzeris, Jwanders, Jwy, Jyrl, KF, KGasso, Kakofonous, Kasbec, Katblack, Katefan0, KathrynLyarger, Katsuhagi, Kcordina, Keeper76, Keilana, Khazar2, Killiondude, Kimon, Kimse, King of Hearts, Kingpin13, Kmbsuh40, KnowledgeOfSelf, Kornell13, Kraflos, Kriscrash, Krishguna, Kristen Eriksen, Kuak, Kumarxc, Kwamikagami, L'Aquatique, LFaraone, LOL, Lastbetrayal, Laura Anglin, Lazylaces, LcawteHuggle, Leafyplant, LegacyOfValor, Legion fi, Legokim, Leoepa, Leuko, Leuqarte, Lights, Liltr3tv, LittleJerry, Logan, Loganpederson, Longbow4u, Looxix, LowinS, Luk, Luke.Handle, LukeKutler, Luna Santin, Lycanthrope, MARKELLOS, MBisanz, MER-C, MPerel, MWiik, Macedonian, Macintosh User, Madhero88, Magiclie, Malcolm, Malwinder25, Maqs, Marek69, Mark Arsten, Markuscep, Markwiki, Martarius, Martian.knight, Martinman11, Masterbob92, Matchups, Matroger, MaxSem, McSly, Meaghan, Meekywiki, Melsaran, Mephistophelian, Mercury, Michael Hardy, MichaelMaggs, Michial, Midnightblueowl, Mimars, Minesweeper, Minimac, Mintrick, Miqounerfor03, Mlpearc, Mogism, Morgan Leigh, Mr. G. Williams, Mrs Trellis, Muchness, Mufka, Muriel Gottrop, Muskyhunter49, Mycrofi7, Nagy, Nahcinc, Nairebis, Nakon, Nascar1996, Nascari1996, Neddyseagoon, Neier, Ne063, NeoChaosX, Nepenthes, NewEnglandYankee, Newkai, Nicholowko, Nigel Campbell, Ninly, Nivix, Nixdorf, Nol888, Notheruser, Nsaa, Number55555, Nutiketaiel, Odyssees, Ohnoitsjamie, Oking613, Olivier, Oneiros, Oosoom, Ordinater, Oupyeec, OwenX, Oxyoron83, Paideuma, Palkaman34, Pandacomics, Patrick, Raul A, Paul August, Paul133, PenutButterJely, Per Honor et Gloria, Peregrinam, Persian Poet Gal, Peruvianlama, Peter cohen, PeterSymonds, Pfranson, PhilKnight, Philip Trueman, Phlegmswicke of Numbardia, Phylaristis, Piano non troppo, Pigman, Pink Surfer, Planescape:Nameless, Plastikspork, PleaseStand, Pollywolly23, Polymorph, Polylerus, Ponyo, Pstanton, Puchiko, Queen Rhana, Quinn d, QuiteUnusual, Qvamp, R'n'B, RJaguar3, RSSstockdale, Rachelannececilia, RadioFan, Randeel15, Random Act, RandomCritic, RastNim, Ratiocinate, Ratman1999, Rbryce, Reach Out to the Truth, Rediahs, Renato Caniatti, RexNL, Ricardo Frantz, Robertson-Glasgow, Robskin, Rochelimit, Roman Motley, Ronhjones, Roxxan929, RoyFocker, Rposthau, Rburke, Rror, Rrostrom, Ruakh, Ruy Pugliesi, SJP, SSC, SSSN, SURIV, Sack36, Sagaciousu, Salamurai, Sam Korn, Samir, Samurai Man, Samwb123, SarekOfVulcan, Sataanael, Saturn-78, Savh, Scharb, Schzmo, ScienceApologist, Scieurinae, Seaphoto, Securiger, Sergay, Seshiro, Several Pending, Sha0000, Shadowjams, Shafyre, ShakataGaNaI, Shanes, Shii, Shobizboy112, Sidik iz PTU, Simon Peter Hughes, SimonP, Simonf, Sirtywell, Sjb0926, Sj0, Skate0s, Sketchmoose, Skidude9950, Slon02, Slowking Man, Slp1, Snowolf, SoLando, Solberger0127, Some Wiki Editor, Some jerk on the Internet, Someguy1221, Someone1234512345, Sotaru, Spencer, Brawer114, StaticGull, Stebulus, Stephen Wilson, Stephenb, Stickee, Strider01, Strike Chaos, Stupid Corn, Suresevensu, Susfele, SuzanneKn, Svick, Synchronism, Sysiphuslove, T@nn, Thewritta, TML, TaintedMustard, Tamfang, Tanthalas39, Tbotch, Tejoman, Templarion, Tempodivalse, TenOfAllTrades, Tenbaset, Tgeairn, Tghe-retford, Thatguybolt, Thatotherdude, The High Fin Sperm Whale, The Thing That Should Not Be, The Utahraptor, The ed17, TheArguer, TheSuave, Theelf29, TheImdadatter, Theros, Thingg, Thue, Thunderbolt, Tiddly Tom, Tide rolls, Tigeronice3000, TimBentley, Timerian, Timeu, Timmytoddler24, Tommy2010, Tony Sidaway, Tot12, TransUtopian, Traxs7, Trey73, Triwbe, Trusilver, Tsloucm, Tucci528, Turlo Lomon, Twaz, Tyciolf, Tyler, Ukexpat, Uncle Dick, Ute in DC, Veledan, Velella, VenacKonjlobubovic, Versus22, Vervin, Vina, Voyelles, WP Editor 2011, WadeSimMiser, Wanjuscha, Wayne Slammer, Waywardhorizons, Wclark, Wecl0me12, Westandrew.g, Wetman, WhisperToMe, Whodathe 9, Wiglaf, Wikifresh, WikiDao, Wikipelli, Wikster E, WilliamKF, Willking1979, Wimt, Wimmer 42, Wollont, Woodyjojo, Woohookitty, Wperdue, Wrp103, Xezbeth, Xxunrealxx1, YUL89YYZ, Yano, YellowMonkey, Yoonjae2ee, Yozman32, Y95, Zoe, Zundark, Саша Стефановић, Щищу, Gēh, Ερητις, 2207 anonymous edits

Apollo *Source:* <http://en.wikipedia.org/w/index.php?oldid=508929936> *Contributors:* "alyosha", 1927 Orchestra, 194.196.100.xxx, 2010Spike13, 205.188.197.xxx, 3rdAlcove, 5 ultra spek, 6SJ7, A8UDI, AA, AOB, Abc518, Abeg92, Acather96, Acroterion, Adam Bishop, Adam Resting, AdamJacobMuller, AdamlP, Addshore, AdelaMae, Ademkadar, AdjustShift, AgnosticPreachersKid, Ahoerstemeier, Ahoov98, Aitias, Ajceet7, Kendrick, Akhilleus, Alagos, Alansohn, Alcedo id, Alex.muller, Alex.tan, Alfie66, AllanBz, Allisin, Allstarecho, AnakingAraw, Anaxial, Andonic, Andre Engels, Andrea105, Andrewpmk, Andrews Palop, Andy M. Wang, AndyKali, Angela, Angie Y., AnnaKucsma, Antandrus, Antiuser, Antttt21, Apollo, Apollo24601, Apollodisciple, Arabani, Araignee, Aranea Mortem, Aranel, Archanamia, Argos'Dad, ArielGold, Arjun01, Artemisboy, Arthur Rubin, ArtistScientist, AssistantX, Atavi, AuburnPilot, Avicennasis, Avs5221, AxelBoldt, Az2yusuf, Azeari, B9 hummingbird hovering, BBCatport, BCil, BD2412, Bacchiad, Bachrach44, Bamchanged, Barbaking, Barek, Barneca, Bart133, Batnail, Baxter9, Bballmaniac0811, Bbmccue, Bdragon, BehemothCat, Ben Ward, Benbread, Benc, Bencherlite, Bentehelemonlord, Berriz, Berserk798, Bfshuman, Bhadani, Biglovibn, BillTunell, Bkell, Blake1212, Blankfrackis, Blue520, Blueshifter, Bmcdaniel, Bob12212, Bobby D. Bryant, Bobmilkman, Bobo192, Bobrayner, Bomac, BonBon56, Bongwarrior, Borg2008, BorgQueen, Brambleclaw, Brandmeister, Brequinda, Brian0918, BrokenSphere, Bryan Derksen, Bsamlows, Bua333, Bushcarrot, CALQL8, Clreland, CJArgus, CWii, Calamitas-92, CalicoCatLover, Caltas, CambridgeBayWeather, Can't sleep, clown will eat me, CanadianLinuxUser, Capt. James T. Kirk, Captain-n0Ddle, CarolGray, Casbo92, Catalographer, Catdad13, Cavenba, Ccsen, Cdeleva, Cek, Cenarium, Ceranтор, Cessator, Ceyockey, Charles Mathews, ChiswickChap, Chmod007, Choft, Chris Capoccia, Chris the speller, ChrisO, Chrisk02, Chrstgphr, Chunky Rice, Cirt, Ckuckua, Clarince63, Cmdrjameson, Cmh, Coffee, Coffeehouse, Colonies Chris, CommonsDelinker, Conversion script, Cool Blue, Courcelles, Cowardly Lion, Cptmrdock, CristianChirita, Crusoe8181, Crymaker, Csernica, Curps, Cutterfly, Cwx14, Cynwolfe, D, DARTH SIDIOUS 2, DIEGO RICARDO PEREIRA, DO'Neil, DRAN, DSRH, DVD R W, Damac, Dan.sunshine, Dan100, Daniel,

Danielklotz, Danjel, Danthemankhan, Darkfight, Davewild, David Merrill, Davidiad, Dbachmann, Dblk, Dcfleck, Dchmelik, Deadcorpse, Deepbluesparrow, Deflective, Dehoqu, Delirium, Deor, DerHexer, Dersonlwd, Deucalionite, Dgw, Dianna, Difficultchoice, Dimadick, Dimitrii, Dionysodorus, Discospinster, Diva4peace, Djanvk, DI2000, Dlohcierekim, Dmitri Yuriev, DocWatson42, Dodothex, Dorianant, Doug Coldwell, Dougweller, Downfromjune, Dragomiloff, Dran0259, Dran11, Drbreznjev, Dreadpiratebible, Dreadstar, Dream of Nyx, DreamGuy, Drunkenmonkey, DuKot, Dublin1994, Dudewith9eye, Dusti, Dybryd, Dysmorodrepanis, Dysprosia, Dzubint, E. Ripley, EALacey, EWikist, Eastlaw, Ed g2s, EdC, Edelman, Edinborgarstefan, Edjca, Ednobo, ElKevbo, Eldklflk, Elkman, Ellywa, Emperor1993, Enrico Dirac, Eprb123, Erik the Red 2, Eriksiers, EscapingLife, Eubulides, Ev, Everyking, Excirial, Face-2-face, Fagerhaug, Falcon8765, Falconette, Favianon, Feedintm, Filby, Fils du Soleil, Finn-Zoltan, Fj13, Flamingospinach, Flash Virus, Flauto Dolce, Flockmeal, Flowerpotman, Footwarrior, Fordmadoxfraud, FrancoGG, Franky+lucy, Fratrep, Freakofnurture, Frenmsley, Frood, Fubar Obfusco, Future Perfect at Sunrise, Fuzzibloke, Fyyer, Fæ, GDonato, GHe, GLaDOS, Gaarmyvet, Gadget850, Gagama123, Gaius Cornelius, Gamefreak900999, Garzo, Gay4RKO, Ged UK, Geoffrey.landis, Geyegyegy, Gfoley4, Ghgugiff, Giano II, Gilliam, Gimmetrow, Ginsengbomb, Glacialfox, Glane23, Glengordon01, Glenn, Globeism, Gogo Dodo, Gonzo fan2007, GoodDamon, Gprince007, Grafen, GrayFullbuster, GreatWhiteNortherner, Green caterpillar, Grunt, Gtrmp, Gurch, HLWiKi, Hadal, HaeB, Haiduc, HairY Dude, Hajor, HalfShadow, HamburgerRadio, Hammersoft, Hamtechperson, Haploidavey, Happsaysailor, Hardyplants, Harvestman, Haukurth, Hawkeye456, Haymouse, Hazeyville69, HejsanSvejsanPåDejsan, Hersfold, Hetar, Hexskate1234, Hfbdhvbip, Hi878, Hillel, Hinto, Hjghfkd, Hmains, Hoary, Hornlitz, Hoverfish, HowWeCameToBe, Hu, Hu12, Hui345, Hulleye, Hunter, ICE77, Igiffin, Ignus, Infosocialist, Interfar2, Into The Fray, Iohannes Animosus, Ionescua, Haland1994, Iridescent, Irishguy, Ixfd64, JBCtony917, JPX7, JYi, Ja 62, JaGa, Jackollie, Jadeamelia, Jallan, James086, Jan11989, Jander423, Jastrow, Jatkis, Jauhienij, Java7837, Jcmurphy, Jeff G., Jerryobject, Jesuschex, Jguk, Jh51681, Jm1138, Jj137, Jil294, Jm74minecraft, Jncraton, JoanJoe, JoanneB, Joey elliot, John D. Croft, John Price, Johnmarkh, JohnnyB256, Jokestress, Jonomacrones, Josh Grosse, Josh Parris, Jovianeye, Jpbowen, Jrooksrj, Jusdafax, KS577, Kablammo, Kannie, Katieh5584, Kbdank17, Kbh3rd, Kblm3rd, Klarningspinach, Klash Virus, Klevingreen, Khanzaraki, Khawajasim, Khazar, Khoikhoi, Kikibillybob, Kimble Leopard, Kimiko, Kimun, Kingpin13, Kinley 22, Kintetsubuffalo, Kneale, KnowledgeOfSelf, Knucmo2, Knyght27, Kotjze, Kross, Krysys, Ks0stm, Kungfuadam, Kurt Leyman, Kuru, Kusunose, Kwamikagami, L Kensington, Lady T.I., Lahiru k, Laszlovsky András, Laticas, Law Lord, Lawlawhax, Leandrod, Lear's Fool, Lee Daniel Crocker, LeonardoRob0t, Lequenne Gwendoline, Leutha, Lightdarkness257, Lightmouse, Ligulem, Lilmiszblondexd, ListenerX, LittleOldMe, LittleOldMe, LizardJr08, Llyntegid, Lmblackjack21, Lolnub56, Longbow4u, Lonpicman, Lord Shah, Loren.wilton, Lorenzarius, Lradrama, Luk, LukeKutler, MARKELOS, MONGO, MPerel, MWiik, MZMcBride, Mac Davis, Macarenses, Macedonian, Machine Elf 1735, Mackster44, Magnus Manske, MainMod, Majorly, Malhonen, Malwinder25, Man vyi, Marek69, Marioman99, Mark91, MarkSutton, Markussep, Marpessa, Martial75, MartinHarper, Matthiasresx, Mato, MattTM, Mattbatt, Matthewb143, Matthuxtable, Mav, Maximus Rex, Maxl, Mayormaynot, Mccmillin24, MegX, Megistias, Melenc, Melodychick, MeltBanana, Mhking, Midnightblueowl, MiharAikou, Mike Rosoft, Mike190, Mikeo, Milton Stanley, Minimac, MiraV, Miranda, Mirlen, Mitsukai, Mohamed Osama AlNagdy, Mondigomo, Mordgier, Morn, Mortenen, Moustacheface, Mr. Mod, MrOllie, MrRandomPerson, MuZemike, Musiegy119, My76Strat, N4nojohn, NYKevin, Nae'blis, Nareek, Natalie Erin, NatusRoma, NawlinWiki, Neddyseagoon, Nekura, Nescio, NeuGye, Neutrality, Nev1, NewEnglandYanke, Niayre, Nibuod, Nick Number, Nightscreeam, Nihiltes, Nipsonanomhata, Njr75003, Nono64, Normalityrelief, NorseOdin, Northgrove, NuclearWarfare, Nunh-huh, Nuttycoconut, Obli, Oda Mari, Odysseys, Ohnoitsjamie, Oleg Alexandrov, Olivier, Ollios, Omngenglishsadm, Omnipaediata, Oop, Oreo Priest, Oscarcathe, Oscurotophic, Oupyee, Owlgorithm, Oxymeron83, PBS, Pablo X, Paddles, PaganSocialist, PandoraX, Paul August, Paul Barlow, Paxsimius, Pb30, Pearle, Persian Poet Gal, Person11195, Peter, Peter cohen, Pkg, Phantomsteve, Phgao, Philip Trueman, Phlyaristis, Phuzion, Pichpich, Pickles8282, Pigman, PinchasC, Pinethicket, Pinkfrosting13, Plugwash, Pmanderson, Polly, Polylerus, Poppopopop, Porsche997SBS, Prashanthns, Proco0408, PseudoSudo, Ptomato, Putrescent stench, Pwqn, QuartierLatin1968, Queen Rhana, Qxz, R'n'B, RG2, RJHall, RSSStockdale, RadioKirk, Radon120, RafikiSykes, RandomP, RandomXYZb, Randomguy1234567890, RandyH, Rani nurmai, Ravichandar84, Razers8, Reach out to the Truth, Reconsider the static, RedWolf, Reddyseagoon, Renato Caniatti, ReneVenegas95, Res2216firestar, Retteatd, RexNL, Rh112006, Ricardo Frantz, Rich Farmbrough, Richtom80, Rjd0060, Rmhermen, Robertgreer, RodC, Roleplayer, Romanm, Ronjhones, Row19, Royalguard11, Rrburke, Rursus, Rviteili, Ryan Postlethwaite, Ryulong, SSSN, Sae1962, Sagaciousuk, Salamurai, Sam Clark, Sam England, Sam Korn, Samfreed, Sampo Torgo, Samwb123, Sataanael, Satori Son, Satyriasis, Savant13, Scambler, SchreiberBike, ScottSteiner, Secret (renamed), Sellyme, Sempfer, Senjuto, Sfacets, Shadowjams, Shadowlynk, Shadowphax, Shadowsniplx, Satisficus, Sherool, ShinyGee, ShoemoneyZnight, Shoefeldex, Shoessss, Silence, Simon Peter Hughes, Sintaku, Sinsoidal, Skoglund, Slowking Man, SmartGuy Old, Smartman672, Smelly5, SmileToday, Smileybone, Smithian, Snigbrook, Snowmanmelting, So Fell Lord Perth, Some jerk on the Internet, Sophus Bie, SpaceFlight89, Sparky, SpecMode, SpeedyGonsales, SpikeToronto, Spitfire19, SpuriousQ, Squids and Chips, Squishy bananas, Strikeit, Srowell17, Stefan2, SteinbDI, Stephenb, Steven Walling, Steven Zhang, Stevenmitchell, Stevertigo, Stewardtadcock, Stubbyhead, Studerby, Sunray, Sunshine4921, Supersexyspacemonkey, Sven Manguard, Sylvanr, Syrthiss, T@nn, TFWOR, Tapir Terrific, Tawnyfelt, Taylortheitalian, Tbhocht, Tbone55, Tealight, Tchoutoye, Tencv, Terrx, The Epoint, The Haunted Angel, The Man in Question, The Master of Mayhem, The Thing That Should Not Be, The WikiWhippet, TheWeakWilled, TheJatclbrock, Theelf29, ThefirstM, Thehelpfulone, Thematicunity, Thimble of virtue, Thisisborin9, TicklingStatue, Tide rolls, Tiggerjay, Timwi, Tjwizmann, Tom Loughheed, Tommy2010, Tonalone, TonyLoco23, Tpduden, Trapezoidal, Trenwith, Triona, Trusilver, Tucci528, Turgan, Twas Now, Two spoonfuls, Thyw7, ULP2229, Uncle Dick, Urbanus Secundus, Utcursch, Utility Monster, Uucp, Vanished user 39948282, VasilievVV, VernoWhitney, Vervin, VictorianMutant, Vigilius, Vinceouca, Voyelles, Vrenator, WP Editor 2011, Wamstorfia, Wayne Slam, Wazzup3706, We are unipire, Welsh, West.andrew.g, Westside44, Wetman, Whateley23, WhyGiveAShht, Wikiklrc, Wikipelli, Wildabyss, William Avery, Wimt, Windchaser, Wingin, Wisdom89, Wjekskenewr, Work14, Xiahou, Xionbox, Yaris678, Ybgursey, Ylpow, Youssefsan, Yt May, Zelonephyc, Zidonuke, Zoe, Zundrak, Саша Стефановић, 2204 anonymous edits

Ares *Source:* http://en.wikipedia.org/w/index.php?oldid=510384643 *Contributors:* \$%&#lexit\$%&#, 06tpatel, 0v1d1u, 101sammy101, 11kellen11, 148.63.148.xxx, 15lSoucy, 1927 Orchestra, 1pezguy, 28421u2232nfencenc, 2D, 5 albert square, 64.162.57.xxx, 8thstar, A little insignificant, ABR, Aalon north, Abcdcfgl151515, Abce2, Abramul, Abrech, Access Denied, Acroterion, AdamLP, Adavidw, Adhorens, AdelaMae, AdjustShift, Adraeus, Adventsign, Adwe99, Aeolien, Aeons, Afro Article, AgentCDE, Aherunar, Ahlberg911, Ahoerstemeier, Ahowsabooyouppopyourpants, Airplaneman, Ajraddatz, Aka042, Akhilleus, Alan Liefthing, Alanl, Alansohn, Ale jrb, Aleenf1, Alensha, Alex Bakharev, Alexis.h., AlexiusHoratius, AlisonMach, Allstarecho, Alphachimp, Altenmann, AlysTarr, AmericanLozems, AndarielHalo, Andonic, Andre Engels, Andrew Dalby, Anguscmlellan, AnnaFrance, Anneman, Antandrus, Anthony Appleyard, Anticipation of a New Lover's Arrival, The, Antonio Lopez, Anubis3, ArchonMagnus, Aresfire, Argos'Dad, Arjun01, Artemisiboy, Arubafafira, Astronaktas, Atlantus, Audrey, Austricius, Avjaska, Avoided, Avs5221, AxelBoldt, Ayrtan Prost, BSKBGM7172495, Baa, Bacchiad, BadgerOfDarkness, Barneca, Barnosa0100, Bart133, Bassbonerocks, Bastique, Bayerischermann, Bccor, Beetstra, BehemothCat, Ben-Zin, Bender235, Befpan101, Berria, Betacamond, Big Bird, Bigger Boss, Black-Velvet, Blacksmith, Blade99, BleedingEffect, Blood sliver, Blueasberry, Bob rulz, Bobbybobobobobob, Bobo192, Bobbyyy, Bobocbrock, BogeY97, Boing! said Zebedee, Bomac, Borg2008, Bovineone, Bowswey85, Bped1985, BrettAllen, Brian Crawford, Briandude3, Brion VIBBER, Brontosproximo, Bryan Derksen, Bsadowski1, Bua333, Bubba hotep, Buytegods, CZmarlin, Calabraxthis, Calamitas-92, Callmarcus, Calmargulis, Caltas, Calvin 1998, CambridgeBayWeather, Can't sleep, clown will eat me, CanadianLinuxUser, Canjfh, Cantiorix, Capricorn42, Capt. James T. Kirk, Catalographer, Catgut, Cathy Young63, CaughtLBW, Cenarium, Centaur327, Chamel N, Chamberlian, CharlotteWebb, Chase goldie, Cheez artioch, Chris handforth, Chris the speller, Chrikslk02, Chrism, Christopher Parham, Cissell, Clarince63, Clementina, Closedmouth, Clubjuggle, Cody2002118, CoeurDeLion, Colonies Chris, CombatCraig, Cometstyles, Condem, Connor Kent, Conversion script, Courcelles, Cracked acorns, Crashhead, Crohnie, Crownjewel82, Crvst, Ctachme, CubixLo, Cxz111, Cynwolfo, D, DARTH SIDIOUS 2, DBigXray, DCEdwards1966, DIEGO RICARDO PEREIRA, DVD R W, Dal.33T, Dabomb87, Damirgaffelt, Dammitt, Dan D. Ric, DancingPenguin, Darklord1147, Darkwind, Darolew, DavidWBrooks, Davidiad, Dbachmann, Dbo7889, Debresser, Declypte, Deconstruthis, Defender of torch, Dehoqu, Dekael, Dekisugi, Deor, DerHexer, Deskana, Deucalionite, Dfrg.msc, Dgroseth, Dgw, Dibbity Dan, Didactohedron, Diego S12, Dinvergod, Discospinster, Divibisan, Doc Tropics, DocWatson42, Doniagio, DougsTech, Dougweller, Download, Dr who1975, Dragases, Drc79, Dreadstar, DreamGuy, Dudeyomnbro, Durza2, Dycedard, Dysepcon, E. Ripley, EALacey, ENeville, EdBever, EddyAnderson, Edee, Edward, Edwincruz96, Eekster, Einahpets41288, Elassist, ElationAviation, Elipongo, Elkioncity, Enviroboy, Eprb123, Equendil, Ericmachmer, Erik the Red 2, Eskimospy, Etacar11, Everyking, Excirial, Explicit, Fagshit, Faradayplank, Farosdaughter, Father Time89, Fatnuts100, Favonian, Fearlesspaper, Fences and windows, Feverins, Firetrap9254, Fktselis, Flewis, Flight552, Florian Blaschke, Flyguy649, FlyingToaster, Fnfd, Fnugh, Foxj, Frankenpuppy, Freakazoid93, Fritzpoll, Frymaster, Funky Monkey, Furrykef, Fusionmix, Fvckth3w0rldasits33ms, Fyyer, GB fan, Gaff, Galgamo, Gallor, Gazimoff, Geno, Gfoley4, Giftlite, Gilliam, Gimmetrow, Giorgio Barman, Glen, Glenn, Gobbleswogglr, God of War, Gogo Dodo, GoldenXuniversity, GorillaWarfare, Greasynmoist, GreatWhiteNortherner, Greedyhalibut, Gregarganda, Greier, Gsp8181, Gtrmp, Gunkarta, Guoguo12, Gurch, Gurchilla, Ghermel, HalJor, Hallows AG, Haploidavey, HappyInGeneral, Happsaysailor, HarryHenryGebel, Haymouse, Heideman21110, Heimstern, Heirarchus, Helix84, Heracles13, Hereforhomework2, Hernes1986, HexaChord, Hisarmox3000, Hndsmepete, Hobartimus, Hornlitz, Hotcrocodile, Hubbard88888888, Hunterxahlberg, Hvn0413, ICE77, IRP, IW.HG, Iaaaiinnnn, Iamandrewsoul, Ichimpy, Ida Shaw, Ikiroid, Immunize, Indon, Inferno, Lord of Penguins, Infosocialist, Insanity Incarnate, Inthenite42, Io Katai, Iridescent, Irishguy, Ishikawa Minoru, J.delanoy, J.Forget, J.HunterJ, JLaTondre, JM.Beaubourg, JPD, JPMcGrath, JaGa, Jackoffr, Jacroe, Jai Soun, Jan11989, Jangnathan, Jansof, Jay Firestorm, Jbowen10, Jebutler, Jcmo, Jcroyal, Jforrester, Jean.vivien.maurice, Jebus989, Jedi Striker, Jeff G., Jeffrey Wordsmith, Jerome Charles Potts, Jess4909, Jesselovesyou, JesterCountess, Jimaster147, Jimbelton, Jimmy.WU0, Jj137, Jjansen1234, Jklin, Jnivekk, Jodievelde, Johann Wolfgang, John Craig Sharpe, John254, JohnCub, Jojit fb, JonMoore, Jonathan.s.kt, Jondrody, Josiah Rowe, Jovianeye, Joyous!, JuJube, JuzdeNik, Julia Rossi, Julian Mendez, Juliancolton, Jusdafax, K00bine, KF5LLG, KJ577, Kablammo, Kaboom267, Kadwalan, Kakulukia, Kaoak, Karlthegreat, Katalaveng, Katieh5584, Katooa, Kazkaskazsakaso, Keegan, Keilana, Kellogg257, Kelovy, Kerohsokdrahicr, KevinCuddeback, Kevinmon, Kimon, Kingpin13, Kitch, KnowledgeOfSelf, Kookoo275, Korg, Kowankowan, Krashlondon, Krawi, Kross, Kubigula, Kubra, Kungfuadam, Kuru, L Kensington, LAUBO, LGagnon, Ladams3, Ladsgruop, Landon1980, Laogedritt, Leandrod, LeaveSleaves, Lepidoptera, Lfh, Lilthomas10, Little Mountain 5, LittleJerry, LittleOldMe old, Lizzie Harrison, Logan 2006, Loggie, Lolo123895, Lootzyne, Lost tourist, Lowellian, Lradrama, LukeKutler, Lupin, MARKELOS, MBisanz, MER-C, MPerel, MWiik, Macedonian, MaginaMopus, Magnus Manske, Mahewa, Malo, Malwinder25, Mamaberry11, Mani1, Marek69, MartinDK, Marysunshine, Master Deusoma, Mat-C, Materialsscientist, Mathias-S, Matt Deres, MaxSem on AWB wheels, Maxmilaney, Mayormaynot, Mazca, Mbc362, Mbulriss5, Meco, Megababygirl11, Megaman en m, Megharahi, Megistias, Meic Crahart, Melonpineapple, Mephistophelian, Merovingian, Metallurgist, Methecooldude, Mgdroomstix, Mgearfam, Midnightblueowl, Mike Rosoft, Mikemoral, Minimac, MinisterForBadTimes, Mitrnick, Mirv, Mjania, Modernist, Modulatum, Monedula, Mono, MonoAV, Moondo3, Moonriddengirl, Moresch, Mparten, Mr.Z-man.sock, Mr.KIA11, MsDivagin, Muffdiver619, Mwanner, Mygerardromance, N1RK4UDSK714, NGPriest, NHRHS2010, Nlscroll, Namazukage7, Name65, Names of gods, Nascar1996, Nasnema, Nasz, Natalie Erin, Natural Cut, NawlinWiki, Nburden, Ndenision, Neddyseagoon, NeilEvans, Neptune5000, Nev1, NewEnglandYankee, Nick, Nigahigathisiforyou, Nis81, Niten, No Guru, Noah Salzman, Noahrulez, Noh Chung, Noobkiller159, Nousemnamesleft, ONUnicorn, Odie5533, OllieFury, Oly150, Olympic god, Omnipaediata, Omnipedian, Orphan Wiki, OverlordQ, Oxymeron83, PPBlais, Pandafreak2929, Papa November, Paranomia, Paroche, Parsecboy, Patsallmylife, Paul August, Paul Barlow, Pchsgad2011, Pedo8768, Penguinia, Peter.C, Phaedriel, Phantomsteve, Pharaoh of the Wizards, Philip Trueman, Phlyaristis, Phuong Huy, Piano non troppo, Picoaron, Pichote, Pigman, Pingveno, Piper314, Plastikspork, Pmanderson, Poloman97979797, Polylerus, Polymerbringer, Pope Arnold, Possum, Prolog, Protokn, Pueblolangehad, Puffin, Puma5d04, Puny1234, Puppdygod1220, Purpletouch, Qst, Queen Rhana, QueenCake, Queenmomcat, Quellyn, Quercus basaseachicensis, QuiteUnusual, Qwertys, Qwyrxian, Qxz, REexpert44, RJaguar3, RL0919, RSSStockdale, Radon210, Raeky, RandyS0725, Rarity, Ratibgreat, RazorICE, Razraider, Reingham, Reach Out to the Truth, Realist2, Reaper Eternal, Reconsider the static, RedHillian, Redtigerxyz, Redwarz, Reedy, Reflex Reaction, Regency42, Reign of Toads, Renato Caniatti, RexNL, Rich Farmbrough, RickK, Riflesroses, Rikkiaitia, Rjwilmsi, Rob.bastholm, RobertG, Robertson-Bligbow, Rodii, Romann, Ronjhones, Rootmoose, Rory096, Roux, Roxsan929, RoyBoy,

Rrburke, Rror, Rrostrom, Rtkat3, Rudjek, Rumpelfurskin, Ryan032, Rytoast, Ryulong, Salamurai, Salvio giuliano, Sam Korn, Samueljaggs, Sarraundin, Satanael, Savidan, Scarecroe, Scarian, Sceptre, Secteouax, Sciuirine, Scott Wilson, ScottSteiner, Sd31415, Sean D Martin, Seaphoto, Seb az86556, Securiger, Sengkang, Senji, Ser Amantio di Nicolaø, Seraph-echelon, Shadowjams, Shadowline, Shadowmuse, Shadowwolf, Shellcartmarne, Shellreef, Sherool, Shikai shaw, Shizane, Shmilyshy, Shoemoney2night, Shotmenot, Siener, Sifaka, Simeon24601, Simetrical, Simoes, Simon Peter Hughes, SimonP, Sionus, Sit Happens, Skier Dude, Skoglund, Slakr, Slambo, Slightsmile, Sligocki, Smalljim, Smartguy6999, SmilesALot, Smilesfozwood, Smithy-jr, Smokizzy, Snigbrook, Snowolf, Sokari, Some jerk on the Internet, Son of Kong, Sorrowdrowd, Sotakeit, Sparky10161, Spartanvictor, Sparviere, Special Cases, Spitfire, SpuriousQ, SqueezeRdz, Srhuson, Stalfur, StaticGull, Steel, Stelercus, Stephenb, Stevarooni, Stinnish, Stizz, Stonyboyjr, Stormwriter, Strike Chaos, Stwalkerster, Sub6, Sunray, SuperMidget, Superheroic, Supes11, Supspirit, Svanslyck, Svick, Swimcrzy, SwisterTwister, Switchercat, Synchronism, Syrthiss, T-man, the Wise Scarecrow, T@nn, TUF-KAT, TakenakaN, Tanhueiming, Tbhotch, Tcnv, TeaDrinker, TeDE, Tehsnailman, Tellyaddict, The Man in Question, The Nameless, The Ogre, The Random Editor, The Rogue Penguin, The Thing That Should Not Be, TheGrimReaper NS, TheTrueSora, Thejdatchubrock, Theelf29, Thematicunity, Theranos, Theresa knott, Thingg, Thornspikey, Thunderboltz, Tide rolls, Toddst1, Tohd8BohathuGh1, Tommy2010, Torc2, Torololo, Tot12, Touch Of Light, Traxs7, Tricky Victoria, Tripleg28, Tucci528, TutterMouse, Tyw7, Ukexpat, Ulric1313, UltimatePyro, Ultraexactzz, Uncle Dick, Unyoyega, Useight, Utcursch, V mace, VMS Mosaic, Vary, Venu62, Versus22, Vgrauucci, Victorocks1, Vinceouca, Vrenator, WLU, Wart33, Watchmart, Wayne Slam, Western Pines, Wetman, WhereAml, Wiff&Hoos, WikHead, Wiki alf, WikiDao, WikiLaurent, Wikibedian2, WikipedianMarlith, Wikipelli, Wikitumnus, WildWildBil, Woohookitty, Wordock2, XDaniX, Xanter1, Xavexgoem, XeroxedEchidna, Xovleader, Yamamoto Ichiro, Yellowcheese, Yettie0711, Zalgo, Zaw0544, Zcopley, ZeWrestler, Zeimusu, Zentinel, Zhou Yu, Ziplitzard, Zntrip, Zythe, Zyxwvutsrqp, Саша Средановић, Єра, 2881 anonymous edits

Hephaestus *Source:* <http://en.wikipedia.org/w/index.php?oldid=510952369> *Contributors:* 12hernr, 17ryna, 1exec1, 2010Spike13, 28421u2232nfencfnc, 2help, A little insignificant, AXRL, Aaron Schulz, Abhimat.gautam, AbigailAbernathy, Acather96, Acroterion, Adam Carr, Adam-Wan Kenobi, Adashiel, Adenosine, Aeusoes1, Aghaveagh, AgnosticPreachersKid, Aiken drum, Airplaneman, Aitias, Ajraddatz, Aktron, Alansohn, Aldux, Alex43223, AlexLevyOne, Alexandertkim, Alex1224, AliaGemma, Alpha 4615, AnakingAraw, Andonic, Andre Engels, AnnaKucsma, Anonymous Dissident, Antandrus, Apacheneo, Apeman, Arabani, Archanamija, Armaced, Arthena, Arwel Parry, Atif.12, Auntof6, Av0id3r, Avicennasis, AxelBoldt, Azhyd, BD2412, BGOATDoughnut, Bacchiad, BarkeeperLF, Bassonerocks, Bearingbreaker92, Beezhive, Ben-Zin, Bender235, Bepfan101, Bhadani, Bill37212, Bilgikohaut73091, Bkwillwm, Blethering Scot, Blinkelicious, BlueJeansNME, Blurpeace, Bobo192, Bobthegreat157, BookMasterJMV, Borg2008, Broughan96, Btlim, Bua333, Bunchofgrapes, Buryor0718, CactusWriter, Calabraxthis, Calmer Waters, Caltas, CambridgeBayWeather, Camembert, Catalographer, Celithemis, Ceoil, CesarB, Chal7ds, Chameleon, Chester Markel, Chika11, Chocolatey, Chris G, ChrisGualtieri, Chrisk02, Christopher Parham, Chuunen Baka, ClubOranje, ClubOranje, Cody337, Colonies Chris, CommonsDelinker, Connormach, Conversion script, Coolmanboy, Courcelles, Coyote-37, Cpiral, Cptbuck, CrackaJack24, Cracker1337, Crempuff222, Crouchbk, Cutterfly, D4g0thur, DARTH SIDIOUS 2, DBaba, DIEGO RICARDO PEREIRA, DVdm, Dan D. Ric, Dante Alighieri, Dark Shikari, DarkAdonis255, DarkPaladin126, Darklilac, Davidiad, Dbmag9, DeadEyeArrow, Deathphoenix, Deflective, Dehoqu, Dekals, Deor, Der Golem, DerHexer, Derek Ross, Deucalionite, Dgies, Dgw, Didactohedron, Discospinster, Dizzzyd56, Djordjes, Dmlaenker, DocWatson42, Doktor Waterhouse, Dom Meelar, Doremitzur, Dorvaq, Dougofborg, Dougweller, Dr. Elwin Ransom, Dwmr, E. Ripley, E2eamon, EJJ, ESKog, EWS23, Editor75439, Edward, Eeekster, El C, ElKevbo, ElationAviation, Elipongo, Ellicraw, Ember of Light, Eprb123, EpixPwnzore, Eric119, Erik the Red 2, Errolthunt, Evercat, Fabartus, Fabrictramp, Falcor84, FallenAngellII, Fan-1967, Fastilysock, Fatnuts100, Patrick, Favonian, Fayenatic london, Flamingburritos, Fluffernutter, Fordmadoxfraud, Frances2000, Freedom332, Frozen4322, Funderburg, Galladiation, Geb Mills, GenatCheese, Gibb25, Gilgamesh, Gilliam, Glacialfox, GlaucusAtlanticus, Glenn, GoTeamVenture, Gogo Dodo, Gongshow, Grafen, Gtrmp, Hadal, Hajor, Hamster Sandwich, Hapsiainen, Harry, Haymouse, Hbent, Headbomb, Hephaestus sucks, Hestiabegins, Hi878, Hmrox, Hoary, Hobartimus, Humbubba, Husond, ICE77, Iansdajack, Ifny, Iforgotwatitis, Igny, Ignitroq, Igoldste, Ihcocy, Ikkle carmen kins, Immunize, Infrogmation, Ipatrol, Iridescent, Ismortor, Marek69, Mark Arsten, Martin451, MasterOranje, Jab843, Jackohare, Jake Wartenberg, Jake Vortex, JamesAM, Jamesmcq24, Jan11989, Jaredroberts, Jclennens, Jd027, Jedi Striker, Jeff G., Jennavecia, Jess Cully, Jnb, Joanjoc, John Hephaestus, John Price, John Willy Robinson, JohnCD, JohnInDC, Johnnismith, Johnny Freeman, Johnny Liles, Johnny the Bandit, Johnny the Gangsta, Johnny the Plumber, Johnny the Smart Guy, JohnnyB256, Jorgenev, Joshpr1234, JoshuaZ, Jovianeye, Jpbrenna, Jwhale9382, KPH2293, Karl-Henner, Kashami, Kazvorpai, Kimchi.sg, Kimon, Kinse, King Bullit, Kingpin13, Kittykat134, Kkailas, Klilidiplomas, Kotniski, Krillin423, Kross, Kubigula, Kungfuadam, Kuronue, Kuru, Kwamikagami, Kyle1278, L. Kensington, LadyNorbert, LeeG, LelandCB, Lelouchvibrantia, Leondumontfollower, Leszek Jaficzuk, LiDaobing, Linuxbeak, Little Mountain 5, Loggie, Lolwtfidk, Longbow4u, Loooco11, Looxix, Loren.wilton, LoveMonkey, MARKELLOS, MC10, Macduffman, Macedonian, Machine Elf 1735, Macrakis, Madduck, Madhero88, Magog the Ogre, Malwinder25, Mameoyashi, Mandramas, Marblespire, Marek69, Mark Arsten, Martin451, MasterOranje, Matsusz, Mbc362, Mclay1, Medussaaxvalovia, Meelar, Megharahi, Menchi, Mentifisto, Mercury McKinnon, Mfwtiten, Midnightblueowl, Mikemoral, Mikeo, Mili12345678910, Miquonranger03, Missmoon99, Mister Poncho, Modernist, MontereyMid, Monty845, Morgengave, MrFish, Mrbelvedereposter46, Mrbelvedereposter47, Mrbelvedereposter48, Mrbobl1012, Mschel, Mygerardromance, Mystylpx, N8DAWG, NHRHS2010, NarSakSasLee, Narfil Palurifalas, Natural Cut, NatusRoma, NawlinWiki, Neko-chan, Neurolysis, Nev1, NewEnglandYankee, Nlu, Nn123645, Noah Salzman, Nocitbus, Nonagonal Spider, Nubiatech, Octahedron80, Omicronperseid8, Oneiros, Opsalh, OverlordQ, Oxy-moron83, PL290, PWilkinson, Pablo X, Padme22, Pagrashtak, Paul August, Paxsimius, PeaceNT, Petrim, Pgan002, Phentos, Philip Trueman, Philvarner, Phylaristis, Piano non troppo, Pigman, Pinethicket, Plastikspork, Plattler01, Pluma, Ponyo, Pbrlr, Pride the Arrogant, Primetime, Prolog, Prc, Pstanton, Queen Rhana, Queenmomcat, R'n'B, RA0808, Radon210, Rakatu Tsutomu, Raving Loony, Reach Out to the Truth, Reaper Eternal, Reconsider the static, Renato Cianiati, rexNL, Rholton, Rick Block, Ricky81682, Rjm6566, Robertson-Glasgow, Rocket71048576, Ronk01, RonzieJK, Rrburke, Sailsbystars, Salamurai, Sam Francis, Sam Korn, Sanguinity, Saturn-78, SchfiftyThree, Seaphoto, Seraphim, Severa, Shell Kinney, Sheogorath, Shikai shaw, Shirik, Sicklesword, SidP, Sidik iz PTU, Simon Peter Hughes, Simply shoo, Sinn, Skarebo, Sketchmoose, Skizzik, Skoglund, Skyrocket, Slandr13, Slightsmile, Smokizzy, Snigbrook, SoWhy, Soliloquial, Some jerk on the Internet, Spids and Chips, Status, Stephen Turner, StephenBuxton, Stephenb, Stephenb, Steven Zhang, StevenDH, Strike Chaos, Studerby, SuperHamster, Supercrankycraig, Svchos.exe, Swaq, T@nn, TYelliot, Tad Lincoln, Tailpig, Takeaway, Tallan, Tangotango, Tanimura, Tbhotch, Techman224, Tempodivalse, Terence, The Anome, The Letter J, The Man in Question, The Thing That Should Not Be, The wub, TheMrHuX, TheProject, TheWingedone, Theda, Theodolite, Theph0, Theranos, TheSilverbail, Theviperrassault, Thingg, Thomas E. Johnson, Tide rolls, TigerShark, Toasted9, Todd Vierling, Tom2we, Tombomp, Tommy200, Torterra20, Tot12, Tra, TravishMunson1993, Trulystand700, Trusilver, Tucci528, Tv316, Twilightgirl18, Ty, Uncle Dick, Uncle uncle, Utcursch, VI, Valentina, gospodarica neba, Valwashere123, VasilievVV, Veledan, VenomousConcept, Versus22, Vincent Damewood, Viriditas, Vrenator, W.A. Ribeiro Jr., WP Editor 2011, Waggars, Wagino 20100516, Wareh, Wayne Slam, Waywardhorizons, West.andrew.g, Wetman, WhisperToMe, Wikipedian2, WikipedianMarlith, Wikipelli, William Avery, Wimt, Wireless keyboard, Wolfeman062, Wwallacee, Xicsies, Yamaguchi先生, Yerro, Youre dreaming eh?, Youssefsan, Yt95, ZZZZ, Zack21yj, Zapvet, داود مجتهدی, 1577 anonymous edits

Hera *Source:* <http://en.wikipedia.org/w/index.php?oldid=510384438> *Contributors:* *drew, .mdk., 21655, 3rdAlcove, 5 albert square, Abeg92, Adam1213, AdelaMae, Adv193, Aeolien, Aeonx, AgentPeppermint, Agentsplatter, Aggarank, Ahoerstemeier, Aitias, Akhilleus, Alagos, Alansohn, Aldux, Ale jrb, Alex.muller, AlexiusHoratius, Ali Karbassi, Allenschmidt, Allstarecho, Alphachimp, Alysurl, Andonic, Andre Engels, Andres, Andrew Dalby, Andrew Gray, Andy Dingley, AndyBQ, AnnaKucsma, Antandrus, Antonio Lopez, Appleofdischord, Appollo32, AreJay, Argos'Dad, Arjun011, Armethos, Arthena, Arubafirina, Aruton, Ascidian, Ashannah111, Asterion, Athaler, Athang1504, Attilios, Avoided, AzaToth, Bacchiad, Bagatelle, Barkjon, BarretB, Barryob, Bdrischbemented, Beemer69, BehemothCat, Ben-Zin, Bexter6, Blanchardb, Blue520, Bobbybrownx234, Bobilata, Bobo192, Boccobrock, Bongwarrior, Borg2008, BorgQueen, Brambleclaw, Brambleclaw 123, Brandmeister, Bsadowski1, Bubbles12003, Clreland, Calamitas-92, CalicoCatLover, Caliga10, Calmer Waters, Caltas, CambridgeBayWeather, Can't sleep, clown wll eat me, CanadianCaesar, CanadianLinuxUser, Caper13, Capricorn42, CarbonRod85, CardinalDan, Casper2k3, Catalographer, Catgut, Celestra, Celsiana, Ceranorth, Chadlupkes, Chalome, Cinik, Claudette.vanzyl, Closedmouth, Coccionos, Codydrew, Colonies Chris, Comestyles, Connor Gilbert, Conversion script, Copycat989, Coralmizq, Corp, Corvus coronoides, Courcelles, CrazyLegsKC, Crazycomputers, Ctachme, Cuchullain, Cureden, Curps, Cynwolfe, DARTH SIDIOUS 2, DIEGO RICARDO, DIEGO RICARDO PEREIRA, DJ Clayworth, DMS, Daa89563, Damac, Damate, Damiansamuel, Dan6hell66, DannyOcean, Dantheman531, Darkwind, Darth Panda, Daughterofnxy, Davidiad, Dbkl, De728631, DeadEyeArrow, Debresser, Deflective, DenisMoskowitz, Deucalionite, Dgies, Dgw, Dinkyrojo, Discospinster, Dodo, Dogman500, Don4o4, Doomedtx, Dori, Doyley, Dysepion, E. Fokker, ELAcacey, ESKog, EWikist, Eb.hoop, Eclecticology, Eequor, Eglantine Alba, Egmontaz, El C, Ellassint, Elliskev, EmadiV, Ember of Light, Enchanter, Enigmaman, Enli1 Nintil, Enzo Aquarius, Eprb123, Erik the Red 2, ErkinBatu, Escape Orbit, Etyania, Eumix, Excirial, Explicit, Fabiform, Face-2-face, FaithLehaneTheVampireSlayer, Falcon8765, Faradayplank, Favonian, Feiriri, Fieldday-sunday, Filll, Fj13, Flauto Dolce, Flightx52, Flowerparty, Flyguy649, Foobaz, Fordmadoxfraud, Fru1tbat, FunPika, GLaDOS, Gadium, Gadget850, Gaff, Gaius Cornelius, Gareth E Kegg, Gasmes, Ronrand, Geektastik, GeorgeMoney, Giftiger wunsch, Gilliam, Gogo Dodo, Golgofrinchian, Gonzalo84, GorillaWarfare, Grafen, GrandpaDoc, Great greek, Greatone1234567, Greenguy1090, Grondemar, Gtrmp, Guy M, Guyzero, Gwernol, Haham hanuka, Haiduc, Hailey12, Hargrimm, Haymouse, Hazhk, Heimstern, HejsanSvejsanP&Dejsan, Heracles31, Heron, Hestia888, Hhhhh3, Hiccup42, Hmrox, Hoary, Hornlitz, Husond, Hydrogen Iodide, ICE77, II MusLiM HyBRiD II, Iansal94, Ilikepie5644, Immunize, Imorthodox23, Intelligentsium, Iohannes Animosus, Iridescent, IronGargoyle, Iste Praetor, Iviriv00, Ixf6d4, J, 'mach' wust, J.delanoy, J04n, JForget, JaGa, Jake Wartenberg, JakeVortex, JamesAM, Jamesontai, Jan11989, Jauerback, Jdsteaekley, Jeffrey Smith, Jellytea, Jeremytrewindixon, Jguk, Jj137, JoanneB, Jobleblue, JodyB, Joemommasllama, Jonpro, Jovianeye, Joyous1, Jubjub235, Juliancolton, Justin Eiler, Jyri1, K292623, KJS77, Kapoue, Karl Stas, Katalavono, Katieh5584, Kbdank71, Kerotan, Killerbee3, Kimon, Kinke, Kingturtle, KnowledgeOfSelf, Knyght27, Koavf, Kodster, Kooloutetdjsadkja, Krich, Kudret abi, Kukini, Kungfuadam, Kuru, Kwamikagami, LOL, Lacrimosus, LadyNorbert, Ladywolf13, Lady-Macbeth, Lambtron, Laner-man, Lazulilasher, Ld100, LeaveSleaves, Lessor lutte 2008, LiDaobing, LibLord, Lieutenant Waaxe, Lightningfangs, Lilfashiongirl11, Lilly bop, Lineface, Lionheartlover, Llull, Logan 2006, Longhair, Looxix, Lowellian, Lradrama, LtNOWIS, LucaviX, Lucky number 49, Luigi30, Luke4545, Luvcraft, MARKELLOS, MC10, MECU, MER-C, MJSKial, MONGO, MWShort, Macedonian, Macrakis, Mad to mess up, Magister Mathematicae, Malhonen, Malwinder25, Mani1, Marek69, Mark91, Master Jay, Mastrchf91, MatthewMain, Mav, Maximus Rex, Mayormaynot, McSly, Mdebets, Me, Myself, and I, Me-chocoholic, Medellia, Medusalover, Meelar, Melsaran, Mephistophelian, Michaelas10, Midnightblueowl, Mike Rosoft, Minimax's Clone, Miss Mondegreen, Mistress cara, Mjnan, Mklila122, Mmcannis, Modernist, Mokushiroku no Yami, Monedula, MonoAV, Monobi, MoogleEXE, Moki1071, MrFish, MrSomeone, Mschel, Muchness, Mygerardromance, Mylittlesmello, Mylthdon, N51n, Nagy, Nakon, Names of gods, Neddysagoon, Neil916, NeilEvans, Nepenthes, Nick C, Nick123, Nis81, Nivix, Nk, Nothgiere.ziggy, Nsaa, Numbo3, Nv8200p, ONUnicorn, Oberiko, Obli, Oda Mari, Odyssees, Oilstone, Oleg Alexandrov, OllieFury, Olorin28, Omnipaedista, Omnipedian, Only, Oobopshark, Oppa62, Otolemur crassicaudatus, Pablo X, Palica, Pappy84, Pashpaw, Paul A, Paul August, Paul Ebermann, Pb30, Pearle, Peter, Peter cohen, Petr, Phalanxpurpos, Pharaoh of the Wizards, Philip Stevens, Philip Trueman, Pitaroon, Pigman, Pinkadelica, Pirar, Plastikspork, Pmanderson, Poelq, Possum, Primetime, PseudoSudo, Pwhitwor, Qatter, Qtgaba1996, Qtpye420x, Qu33nj1995, Queen Rhana, Quietest, Qxz, RB972, RJaguar3, RSStockdale, RadioKirk, Radon210, RandomCritic, RandomP, Ratchetandclankdot, Razor2888, Razorflame, Rdsmith4, Reaper Eternal, Reaper4293, Reavus, Redsquirl118, Renato Cianiati, rexNL, Rgmofnyc, Rhymeswithgod, Richerman, RickK, Robertson-Glasgow, Romanom, RonhJones, Rror, Rursus, Kingturtle, KnowledgeOfSelf, Knyght27, Koavf, Kodster, Kooloutetdjsadkja, Krich, Kudret abi, Kukini, Kungfuadam, Kuru, Kwamikagami, LOL, Lacrimosus, LadyNorbert, Ladywolf13, Lady-Macbeth, Lambtron, Laner-man, Lazulilasher, Ld100, LeaveSleaves, Lessor lutte 2008, LiDaobing, LibLord, Lieutenant Waaxe, Lightningfangs, Lilfashiongirl11, Lilly bop, Lineface, Lionheartlover, Llull, Logan 2006, Longhair, Looxix, Lowellian, Lradrama, LtNOWIS, LucaviX, Lucky number 49, Luigi30, Luke4545, Luvcraft, MARKELLOS, MC10, MECU, MER-C, MJSKial, MONGO, MWShort, Macedonian, Macrakis, Mad to mess up, Magister Mathematicae, Malhonen, Malwinder25, Mani1, Marek69, Mark91, Master Jay, Mastrchf91, MatthewMain, Mav, Maximus Rex, Mayormaynot, McSly, Mdebets, Me, Myself, and I, Me-chocoholic, Medellia, Medusalover, Meelar, Melsaran, Mephistophelian, Michaelas10, Midnightblueowl, Mike Rosoft, Minimax's Clone, Miss Mondegreen, Mistress cara, Mjnan, Mklila122, Mmcannis, Modernist, Mokushiroku no Yami, Monedula, MonoAV, Monobi, MoogleEXE, Moki1071, MrFish, MrSomeone, Mschel, Muchness, Mygerardromance, Mylittlesmello, Mylthdon, N51n, Nagy, Nakon, Names of gods, Neddysagoon, Neil916, NeilEvans, Nepenthes, Nick C, Nick123, Nis81, Nivix, Nk, Nothgiere.ziggy, Nsaa, Numbo3, Nv8200p, ONUnicorn, Oberiko, Obli, Oda Mari, Odyssees, Oilstone, Oleg Alexandrov, OllieFury, Olorin28, Omnipaedista, Omnipedian, Only, Oobopshark, Oppa62, Otolemur crassicaudatus, Pablo X, Palica, Pappy84, Pashpaw, Paul A, Paul August, Paul Ebermann, Pb30, Pearle, Peter, Peter cohen, Petr, Phalanxpurpos, Pharaoh of the Wizards, Philip Stevens, Philip Trueman, Pitaroon, Pigman, Pinkadelica, Pirar, Plastikspork, Pmanderson, Poelq, Possum, Primetime, PseudoSudo, Pwhitwor, Qatter, Qtgaba1996, Qtpye420x, Qu33nj1995, Queen Rhana, Quietest, Qxz, RB972, RJaguar3, RSStockdale, RadioKirk, Radon210, RandomCritic, RandomP, Ratchetandclankdot, Razor2888, Razorflame, Rdsmith4, Reaper Eternal, Reaper4293, Reavus, Redsquirl118, Renato Cianiati, rexNL, Rgmofnyc, Rhymeswithgod, Richerman, RickK, Robertson-Glasgow, Romanom, RonhJones, Rror, Rursus, Kingturtle, KnowledgeOfSelf, Knyght27, Koavf, Kodster, Kooloutetdjsadkja, Krich, Kudret abi, Kukini, Kungfuadam, Kuru, Kwamikagami, LOL, Lacrimosus, LadyNorbert, Ladywolf13, Lady-Macbeth, Lambtron, Laner-man, Lazulilasher, Ld100, LeaveSleaves, Lessor lutte 2008, LiDaobing, LibLord, Lieutenant Waaxe, Lightningfangs, Lilfashiongirl11, Lilly bop, Lineface, Lionheartlover, Llull, Logan 2006, Longhair, Looxix, Lowellian, Lradrama, LtNOWIS, LucaviX, Lucky number 49, Luigi30, Luke4545, Luvcraft, MARKELLOS, MC10, MECU, MER-C, MJSKial, MONGO, MWShort, Macedonian, Macrakis, Mad to mess up, Magister Mathematicae, Malhonen, Malwinder25, Mani1, Marek69, Mark91, Master Jay, Mastrchf91, MatthewMain, Mav, Maximus Rex, Mayormaynot, McSly, Mdebets, Me, Myself, and I, Me-chocoholic, Medellia, Medusalover, Meelar, Melsaran, Mephistophelian, Michaelas10, Midnightblueowl, Mike Rosoft, Minimax's Clone, Miss Mondegreen, Mistress cara, Mjnan, Mklila122, Mmcannis, Modernist, Mokushiroku no Yami, Monedula, MonoAV, Monobi, MoogleEXE, Moki1071, MrFish, MrSomeone, Mschel, Muchness, Mygerardromance, Mylittlesmello, Mylthdon, N51n, Nagy, Nakon, Names of gods, Neddysagoon, Neil916, NeilEvans, Nepenthes, Nick C, Nick123, Nis81, Nivix, Nk, Nothgiere.ziggy, Nsaa, Numbo3, Nv8200p, ONUnicorn, Oberiko, Obli, Oda Mari, Odyssees, Oilstone, Oleg Alexandrov, OllieFury, Olorin28, Omnipaedista, Omnipedian, Only, Oobopshark, Oppa62, Otolemur crassicaudatus, Pablo X, Palica, Pappy84, Pashpaw, Paul A, Paul August, Paul Ebermann, Pb30, Pearle, Peter, Peter cohen, Petr, Phalanxpurpos, Pharaoh of the Wizards, Philip Stevens, Philip Trueman, Pitaroon, Pigman, Pinkadelica, Pirar, Plastikspork, Pmanderson, Poelq, Possum, Primetime, PseudoSudo, Pwhitwor, Qatter, Qtgaba1996, Qtpye420x, Qu33nj1995, Queen Rhana, Quietest, Qxz, RB972, RJaguar3, RSStockdale, RadioKirk, Radon210, RandomCritic, RandomP, Ratchetandclankdot, Razor2888, Razorflame, Rdsmith4, Reaper Eternal, Reaper4293, Reavus, Redsquirl118, Renato Cianiati, rexNL, Rgmofnyc, Rhymeswithgod, Richerman, RickK, Robertson-Glasgow, Romanom, RonhJones, Rror, Rursus, Kingturtle, KnowledgeOfSelf, Knyght27, Koavf, Kodster, Kooloutetdjsadkja, Krich, Kudret abi, Kukini, Kungfuadam, Kuru, Kwamikagami, LOL, Lacrimosus, LadyNorbert, Ladywolf13, Lady-Macbeth, Lambtron, Laner-man, Lazulilasher, Ld100, LeaveSleaves, Lessor lutte 2008, LiDaobing, LibLord, Lieutenant Waaxe, Lightningfangs, Lilfashiongirl11, Lilly bop, Lineface, Lionheartlover, Llull, Logan 2006, Longhair, Looxix, Lowellian, Lradrama, LtNOWIS, LucaviX, Lucky number 49, Luigi30, Luke4545, Luvcraft, MARKELLOS, MC10, MECU, MER-C, MJSKial, MONGO, MWShort, Macedonian, Macrakis, Mad to mess up, Magister Mathematicae, Malhonen, Malwinder25, Mani1, Marek69, Mark91, Master Jay, Mastrchf91, MatthewMain, Mav, Maximus Rex, Mayormaynot, McSly, Mdebets, Me, Myself, and I, Me-chocoholic, Medellia, Medusalover, Meelar, Melsaran, Mephistophelian, Michaelas10, Midnightblueowl, Mike Rosoft, Minimax's Clone, Miss Mondegreen, Mistress cara, Mjnan, Mklila122, Mmcannis, Modernist, Mokushiroku no Yami, Monedula, MonoAV, Monobi, MoogleEXE, Moki1071, MrFish, MrSomeone, Mschel, Muchness, Mygerardromance, Mylittlesmello, Mylthdon, N51n, Nagy, Nakon, Names of gods, Neddysagoon, Neil916, NeilEvans, Nepenthes, Nick C, Nick123, Nis81, Nivix, Nk, Nothgiere.ziggy, Nsaa, Numbo3, Nv8200p, ONUnicorn, Oberiko, Obli, Oda Mari, Odyssees, Oilstone, Oleg Alexandrov, OllieFury, Olorin28, Omnipaedista, Omnipedian, Only, Oobopshark, Oppa62, Otolemur crassicaudatus, Pablo X, Palica, Pappy84, Pashpaw, Paul A, Paul August, Paul Ebermann, Pb30, Pearle, Peter, Peter cohen, Petr, Phalanxpurpos, Pharaoh of the Wizards, Philip Stevens, Philip Trueman, Pitaroon, Pigman, Pinkadelica, Pirar, Plastikspork, Pmanderson, Poelq, Possum, Primetime, PseudoSudo, Pwhitwor, Qatter, Qtgaba1996, Qtpye420x, Qu33nj1995, Queen Rhana, Quietest, Qxz, RB972, RJaguar3, RSStockdale, RadioKirk, Radon210, RandomCritic, RandomP, Ratchetandclankdot, Razor2888, Razorflame, Rdsmith4, Reaper Eternal, Reaper4293, Reavus, Redsquirl118, Renato Cianiati, rexNL, Rgmofnyc, Rhymeswithgod, Richerman, RickK, Robertson-Glasgow, Romanom, RonhJones, Rror, Rursus, Kingturtle, KnowledgeOfSelf, Knyght27, Koavf, Kodster, Kooloutetdjsadkja, Krich, Kudret abi, Kukini, Kungfuadam, Kuru, Kwamikagami, LOL, Lacrimosus, LadyNorbert, Ladywolf13, Lady-Macbeth, Lambtron, Laner-man, Lazulilasher, Ld100, LeaveSleaves, Lessor lutte 2008, LiDaobing, LibLord, Lieutenant Waaxe, Lightningfangs, Lilfashiongirl11, Lilly bop, Lineface, Lionheartlover, Llull, Logan 2006, Longhair, Looxix, Lowellian, Lradrama, LtNOWIS, LucaviX, Lucky number 49, Luigi30, Luke4545, Luvcraft, MARKELLOS, MC10, MECU, MER-C, MJSKial, MONGO, MWShort, Macedonian, Macrakis, Mad to mess up, Magister Mathematicae, Malhonen, Malwinder25, Mani1, Marek69, Mark91, Master Jay, Mastrchf91, MatthewMain, Mav, Maximus Rex, Mayormaynot, McSly, Mdebets, Me, Myself, and I, Me-chocoholic, Medellia, Medusalover, Meelar, Melsaran, Mephistophelian, Michaelas10, Midnightblueowl, Mike Rosoft, Minimax's Clone, Miss Mondegreen, Mistress cara, Mjnan, Mklila122, Mmcannis, Modernist, Mokushiroku no Yami, Monedula, MonoAV, Monobi, MoogleEXE, Moki1071, MrFish, MrSomeone, Mschel, Muchness, Mygerardromance, Mylittlesmello, Mylthdon, N51n, Nagy, Nakon, Names of gods, Neddysagoon, Neil916, NeilEvans, Nepenthes, Nick C, Nick123, Nis81, Nivix, Nk, Nothgiere.ziggy, Nsaa, Numbo3, Nv8200p, ONUnicorn, Oberiko, Obli, Oda Mari, Odyssees, Oilstone, Oleg Alexandrov, OllieFury, Olorin28, Omnipaedista, Omnipedian, Only, Oobopshark, Oppa62, Otolemur crassicaudatus, Pablo X, Palica, Pappy84, Pashpaw, Paul A, Paul August, Paul Ebermann, Pb30, Pearle, Peter, Peter cohen, Petr, Phalanxpurpos, Pharaoh of the Wizards, Philip Stevens, Philip Trueman, Pitaroon, Pigman, Pinkadelica, Pirar, Plastikspork, Pmanderson, Poelq, Possum, Primetime, PseudoSudo, Pwhitwor, Qatter, Qtgaba1996, Qtpye420x, Qu33nj1995, Queen Rhana, Quietest, Qxz, RB972, RJaguar3, RSStockdale, RadioKirk, Radon210, RandomCritic, RandomP, Ratchetandclankdot, Razor2888, Razorflame, Rdsmith4, Reaper Eternal, Reaper4293, Reavus, Redsquirl118, Renato Cianiati, rexNL, Rgmofnyc, Rhymeswithgod, Richerman, RickK, Robertson-Glasgow, Romanom, RonhJones, Rror, Rursus, Kingturtle, KnowledgeOfSelf, Knyght27, Koavf, Kodster, Kooloutetdjsadkja, Krich, Kudret abi, Kukini, Kungfuadam, Kuru, Kwamikagami, LOL, Lacrimosus, LadyNorbert, Ladywolf13, Lady-Macbeth, Lambtron, Laner-man, Lazulilasher, Ld100, LeaveSleaves, Lessor lutte 2008, LiDaobing, LibLord, Lieutenant Waaxe, Lightningfangs, Lilfashiongirl11, Lilly bop, Lineface, Lionheartlover, Llull, Logan 2006, Longhair, Looxix, Lowellian, Lradrama, LtNOWIS, LucaviX, Lucky number 49, Luigi30, Luke4545, Luvcraft, MARKELLOS, MC10, MECU, MER-C, MJSKial, MONGO, MWShort, Macedonian, Macrakis, Mad to mess up, Magister Mathematicae, Malhonen, Malwinder25, Mani1, Marek69, Mark91, Master Jay, Mastrchf91, MatthewMain, Mav, Maximus Rex, Mayormaynot, McSly, Mdebets, Me, Myself, and I, Me-chocoholic, Medellia, Medusalover, Meelar, Melsaran, Mephistophelian, Michaelas10, Midnightblueowl, Mike Rosoft, Minimax's Clone, Miss Mondegreen, Mistress cara, Mjnan, Mklila122, Mmcannis, Modernist, Mokushiroku no Yami, Monedula, MonoAV, Monobi, MoogleEXE, Moki1071, MrFish, MrSomeone, Mschel, Muchness, Mygerardromance, Mylittlesmello, Mylthdon, N51n, Nagy, Nakon, Names of gods, Neddysagoon, Neil916, NeilEvans, Nepenthes, Nick C, Nick123, Nis81, Nivix, Nk, Nothgiere.ziggy, Nsaa, Numbo3, Nv8200p, ONUnicorn, Oberiko, Obli, Oda Mari, Odyssees, Oilstone, Oleg Alexandrov, OllieFury, Olorin28, Omnipaedista, Omnipedian, Only, Oobopshark, Oppa62, Otolemur crassicaudatus, Pablo X, Palica, Pappy84, Pashpaw, Paul A, Paul August, Paul Ebermann, Pb30, Pearle, Peter, Peter cohen, Petr, Phalanxpurpos, Pharaoh of the Wizards, Philip Stevens, Philip Trueman, Pitaroon, Pigman, Pinkadelica, Pirar, Plastikspork, Pmanderson, Poelq, Possum, Primetime, PseudoSudo, Pwhitwor, Qatter, Qtgaba1996, Qtpye420x, Qu33nj1995, Queen Rhana, Quietest, Qxz, RB972, RJaguar3, RSStockdale, RadioKirk, Radon210, RandomCritic, RandomP, Ratchetandclankdot, Razor2888, Razorflame, Rdsmith4, Reaper Eternal, Reaper4293, Reavus, Redsquirl118, Renato Cianiati, rexNL, Rgmofnyc, Rhymeswithgod, Richerman, RickK, Robertson-Glasgow, Romanom, RonhJones, Rror, Rursus, Kingturtle, KnowledgeOfSelf, Knyght27, Koavf, Kodster, Kooloutetdjsadkja, Krich, Kudret abi, Kukini, Kungfuadam, Kuru, Kwamikagami, LOL, Lacrimosus, LadyNorbert, Ladywolf13, Lady-Macbeth, Lambtron, Laner-man, Lazulilasher, Ld100, LeaveSleaves, Lessor lutte 2008, LiDaobing, LibLord, Lieutenant Waaxe, Lightningfangs, Lilfashiongirl11, Lilly bop, Lineface, Lionheartlover, Llull, Logan 2006, Longhair, Looxix, Lowellian, Lradrama, LtNOWIS, LucaviX, Lucky number 49, Luigi30, Luke4545, Luvcraft, MARKELLOS, MC10, MECU, MER-C, MJSKial, MONGO, MWShort, Macedonian, Macrakis, Mad to mess up, Magister Mathematicae, Malhonen, Malwinder25, Mani1, Marek69, Mark91, Master Jay, Mastrchf91, MatthewMain, Mav, Maximus Rex, Mayormaynot, McSly, Mdebets, Me, Myself, and I, Me-chocoholic, Medellia, Medusalover, Meelar, Melsaran, Mephistophelian, Michaelas10, Midnightblueowl, Mike Rosoft, Minimax's Clone, Miss Mondegreen, Mistress cara, Mjnan, Mklila122, Mmcannis, Modernist, Mokushiroku no Yami, Monedula, MonoAV, Monobi, MoogleEXE, Moki1071, MrFish, MrSomeone, Mschel, Muchness, Mygerardromance, Mylittlesmello, Mylthdon, N51n, Nagy, Nakon, Names of gods, Neddysagoon, Neil916, NeilEvans, Nepenthes, Nick C, Nick123, Nis81, Nivix, Nk, Nothgiere.ziggy, Nsaa, Numbo3, Nv8200p, ONUnicorn, Oberiko, Obli, Oda Mari, Odyssees, Oilstone, Oleg Alexandrov, OllieFury, Olorin28, Omnipaedista, Omnipedian, Only, Oobopshark, Oppa62, Otolemur crassicaudatus, Pablo X, Palica, Pappy84, Pashpaw, Paul A, Paul August, Paul Ebermann, Pb30, Pearle, Peter, Peter cohen, Petr, Phalanxpurpos, Pharaoh of the Wizards, Philip Stevens, Philip Trueman, Pitaroon, Pigman, Pinkadelica, Pirar, Plastikspork, Pmanderson, Poelq, Possum, Primetime, PseudoSudo, Pwhitwor, Qatter, Qtgaba1996, Qtpye420x, Qu33nj1995, Queen Rhana, Quietest, Qxz, RB972, RJaguar3, RSStockdale, RadioKirk, Radon210, RandomCritic, RandomP, Ratchetandclankdot, Razor2888, Razorflame, Rdsmith4, Reaper Eternal, Reaper4293, Reavus, Redsquirl118, Renato Cianiati, rexNL, Rgmofnyc, Rhymeswithgod, Richerman, RickK, Robertson-Glasgow, Romanom, RonhJones, Rror, Rursus, Kingturtle, KnowledgeOfSelf, Knyght27, Koavf, Kodster, Kooloutetdjsadkja, Krich, Kudret abi, Kukini, Kungfuadam, Kuru, Kwamikagami, LOL, Lacrimosus, LadyNorbert, Ladywolf13, Lady-Macbeth, Lambtron, Laner-man, Lazulilasher, Ld100, LeaveSleaves, Lessor lutte 2008, LiDaobing, LibLord, Lieutenant Waaxe, Lightningfangs, Lilfashiongirl11, Lilly bop, Lineface, Lionheartlover, Llull, Logan 2006, Longhair, Looxix, Lowellian, Lradrama, LtNOWIS, LucaviX, Lucky number 49, Luigi30, Luke4545, Luvcraft, MARKELLOS, MC10, MECU, MER-C, MJSKial, MONGO, MWShort, Macedonian, Macrakis, Mad to mess up, Magister Mathematicae, Malhonen, Malwinder25, Mani1, Marek69, Mark91, Master Jay, Mastrchf91, MatthewMain, Mav, Maximus Rex, Mayormaynot, McSly, Mdebets, Me, Myself, and I, Me-chocoholic, Medellia, Medusalover, Meelar, Melsaran, Mephistophelian, Michaelas10, Midnightblueowl, Mike Rosoft, Minimax's Clone, Miss Mondegreen, Mistress cara, Mjnan, Mklila122, Mmcannis, Modernist, Mokushiroku no Yami, Monedula, MonoAV, Monobi, MoogleEXE, Moki1071, MrFish, MrSomeone, Mschel, Muchness, Mygerardromance, Mylittlesmello, Mylthdon, N51n, Nagy, Nakon, Names of gods, Neddysagoon, Neil916, NeilEvans, Nepenthes, Nick C, Nick123, Nis81, Nivix, Nk, Nothgiere.ziggy, Nsaa, Numbo3, Nv8200p, ONUnicorn, Oberiko, Obli, Oda Mari, Odyssees, Oilstone, Oleg Alexandrov, OllieFury, Olorin28, Omnipaedista, Omnipedian, Only, Oobopshark, Oppa62, Otolemur crassicaudatus, Pablo X, Palica, Pappy84, Pashpaw, Paul A, Paul August, Paul Ebermann, Pb30, Pearle, Peter, Peter cohen, Petr, Phalanxpurpos, Pharaoh of the Wizards, Philip Stevens, Philip Trueman, Pitaroon, Pigman, Pinkadelica, Pirar, Plastikspork, Pmanderson, Poelq, Possum, Primetime, PseudoSudo, Pwhitwor, Qatter, Qtgaba1996, Qtpye420x, Qu33nj1995, Queen Rhana, Quietest, Qxz, RB972, RJaguar3, RSStockdale, RadioKirk, Radon210, RandomCritic, RandomP, Ratchetandclankdot, Razor2888, Razorflame, Rdsmith4, Reaper Eternal, Reaper4293, Reavus, Redsquirl118, Renato Cianiati, rexNL, Rgmofnyc, Rhymeswithgod, Richerman, RickK, Robertson-Glasgow, Romanom, RonhJones, Rror, Rursus, Kingturtle, KnowledgeOfSelf, Knyght27, Koavf, Kodster, Kooloutetdjsadkja, Krich, Kudret abi, Kukini, Kungfuadam, Kuru, Kwamikagami, LOL, Lacrimosus, LadyNorbert, Ladywolf13, Lady-Macbeth, Lambtron, Laner-man, Lazulilasher, Ld100, LeaveSleaves, Lessor lutte 2008, LiDaobing, LibLord, Lieutenant Waaxe, Lightningfangs, Lilfashiongirl11, Lilly bop, Lineface, Lionheartlover, Llull, Logan 2006, Longhair, Looxix, Lowellian, Lradrama, LtNOWIS, LucaviX, Lucky number 49, Luigi30, Luke4545, Luvcraft, MARKELLOS, MC10, MECU, MER-C, MJSKial, MONGO, MWShort, Macedonian, Macrakis, Mad to mess up, Magister Mathematicae, Malhonen, Malwinder25, Mani1, Marek69, Mark91, Master Jay, Mastrchf91, MatthewMain, Mav, Maximus Rex, Mayormaynot, McSly, Mdebets, Me, Myself, and I, Me-chocoholic, Medellia, Medusalover, Meelar, Melsaran, Mephistophelian, Michaelas10, Midnightblueowl, Mike Rosoft, Minimax's Clone, Miss Mondegreen, Mistress cara, Mjnan, Mklila122, Mmcannis, Modernist, Mokushiroku no Yami, Monedula, MonoAV, Monobi, MoogleEXE, Moki1071, MrFish, MrSomeone, Mschel, Muchness, Mygerardromance, Mylittlesmello, Mylthdon, N51n, Nagy, Nakon, Names of gods, Neddysagoon, Neil916, NeilEvans, Nepenthes, Nick C, Nick123, Nis81, Nivix, Nk, Nothgiere.ziggy, Nsaa, Numbo3, Nv8200p, ONUn

Tbhotch, Thanos6, The Duke of Waltham, The Epopt, The Man in Question, The Muppetmeister, The Singing Badger, The Thing That Should Not Be, The sock that should not be, The undertow, The wub, TheNewPhobia, Thedeadlypythion, Theelf29, Theranos, Thernlund, Thingg, Thinking of England, Thor2000, Thu, Tiddly Tom, Tide rolls, TimShell, Time3000, Timwi, Tiptoety, Tohd8BohathuGH1, Tomfulton, Tommy2010, Tot12, Tpb Bradbury, Tresiden, Trevor MacInnis, TruHeir, Trusilver, Tucci528, TuckerJ1976, TurabianNights, TwistOfCain, Uncle Dick, Urhixidur, UtherSRG, Veledan, Versus22, Victorocks1, Vignaux, Viridian, Viriditas, Vultur, WBardwin, WODUP, Wagggers, Waiif8, WannabeAmatureHistorian, Ward3001, Warofdreams, Warren oO, Warwolf1, Wayne Slam, Wecl0me12, Wetman, WhisperToMe, Wik, Wiki Raja, Wikiluvr1234, Wikipee, Woogee, Writer9, Writenright, Xanzzibar, Xndr, Xosarahangel12xo, Xp54321, Xuchibora, Yamamoto Ichiro, Yamara, Yaritzaflores, Yunchaosan, Yuyu, ZX81, Zeimusu, Zfr, Zi Glass, Zidonuke, Zoicon5, Zurel Darrillian, 1719 anonymous edits

Demeter *Source:* <http://en.wikipedia.org/w/index.php?oldid=510384967> *Contributors:* 1exec1, 28421u2232nfencenc, 2stepMW, 83d40m, ABF, AVand, Abdgmjptx, Abie the Fish Peddler, Acefox, Acroterion, Adam Bishop, Aeonx, Aeusoes1, Agy2154, Aitias, Ajstov, Akhilleus, Alansohn, Ale jrb, AliaGemma, Allens, Allstarecho, Alpha Cluster, Amakuru, AnakngAraw, Andonic, Andre Engels, Andrea1952, Andres, Andrewrost3241981, Andy4789, Anil1956, Anna Lincoln, AnnaKucsma, Antandrus, Antivandalblaster, Arakunem, Aranea Mortem, Arbitrarily0, Argo Navis, Arsvita734, Arunsingh16, Asarelah, Ashton1983, Athena120, Axosman, Ayla, BBCatport, Bacchiad, Barneca, Basilicofresco, Becca141512114, Benc, Bencherlite, Bestsuperninja, Betacommand, Bigdaddi5x5, Bloodofox, Bmx.594, Bobo192, Bongwarrior, Borg2008, Brian0918, Brighterorange, BrokenSegue, Brookie, Bryan Derksen, Calabe1992, Calamitas-92, Calcwatch, Caltas, Calvin 1998, Cameron, Can't sleep, clown will eat me, Catalographer, Catgut, Cedders, Ceyockey, Cflm001, Cgxmoney, Chick Bowen, Christian75, Chuunen Baka, Cimon Avaro, ClamDip, Closedmouth, Contras, Coasterlover1994, CoeurDeLion, Comp25, Connection, Conti, Conversion script, Courcelles, Cpicon92, Crayne, Crazysane, Csernica, CuteHappyBrute, Cyde, Cynwolfe, D. Webb, DARTH SIDIOUS 2, DMacks, Damac, Dana boomer, Darac, Davemon, David Kernow, Davidiad, Dbachmann, DeadEyeArrow, Demip03, Deor, DerHexer, Deucalionite, Devin122, Didactohedron, Discospinster, Docu, DotKuro, Download, Dpv, Dragunova, Dysepson, Dysprosia, Ed Poor, Eequor, Elendil's Heir, Ellywa, Enviroboy, EoGuy, Eprb123, Erics, Erik Swanton, Erik the Red 2, Escape Orbit, Evilbunnie, Evogol, Farfalina, Favonian, Ferrisbueller11, Fieldday-sunday, Fleetflame, FlyingToaster, FlocPoint, Fordmadoxfraud, France3470, Fremisley, Fyyer, GTHANGGup, Geirem, Gfe, Glacialfox, Glane23, Graham87, Greatgavin1, GregAsche, Gsapient, Guthrie, Hadal, Ham, Haploidavey, Havocrazy, Haymouse, Hazhkh, Hede2000, Hegar, Herbee, Hertia09, Homosapien16, Hoplon, Huon, Hydra351, ICE77, Iambliophon, Icaims, Ida Shaw, Immunize, Imorthodox23, Iohannes Animosus, Idrescent, Iidius, Jdelanoy, Josh3rs, Jaceamelia, Jake Wartenberg, Jan11989, January2007, Jeanré d du Toit, Jeffrey Mail, Jeland, JesterCountess, Jfurr1981, Jh12, Jmanson, Jmundo, Joao Xavier, John1016, Joseph Solis in Australia, Juampdp, Juliancolton, Junglectal, Jvr725, Jyrl, K. Annoymous, Kajervi, Karl-Henner, Katieh5584, Keegan, Keilana, Keyshawn9, KeyshawnSamuel, Khajidha, Khazar, Kimon, Kimse, King darrius, Kingdon, Kinley 22, Knakts, KnowledgeOfSelf, Koavf, Krashlandon, Krsont, Kubigula, Kubra, Kungfuadam, Kupirijo, Kuralyov, Kwamikagami, LAX, LGF1992UK, Lachatdelarue, Lançcelot, LeawteHuggle, LeaveSleaves, Lequenne Gwendoline, Liftarm, Liquidmetalrob, Lola5259, Lolchloe13, Lolfart, Lotje, Lucysophia2210, Lukeylikadonut, Lupo, Lysdexia, MARKELOS, MER-C, Macedonian, Madhero88, Makwy2, Malwinder25, Mannafredo, Manop, Marek69, Marijuanna, Marius, Mary quite contrary, Matt Deres, Matusz, Maxandgrinch, Mayormaynot, Mdebets, Mdhenessey, Meaghan, Merovingian, Methecoldude, Michael Bednarek, Michael Devore, Michael Hardy, Midnightblueowl, Mifer, Mild Bill Hick, Milonasgenevieve, Mindsplillage, Mintrick, Mnpeter, Mondigomo, Mrs. poole, MsDivagel, Mtking, Mungomba, Mychele Trempetich, NHJG, Natalie Erin, NatusRoma, NawlinWiki, Neelmack, Nefasdicere, NewEnglandYankee, Niceguyedc, Noformation, NorwegianBlue, NotWith, Notinasnaid, NuclearWarfare, OAC, Obradovic Goran, Oknow42, Omicronpersei8, Omnipaedia, Oobopshark, Orignofalhabet, Ospalh, PM800, Paul August, Paxse, PhilHibbs, PhilKnight, Phil Trueman, Phylaristis, Pias93, Picapica, Pill, Plastikspork, Politepunk, Polylerus, Prashanthns, PrestonH, Pstanton, Puchiko, Qst, Queen Rhana, QuiteUnusual, Qwyrxian, Qxz, RJaguaz3, RL0919, RandomCritic, Raz95, Rcbtdrwmwolf, Reaper Eternal, Renato Caniatti, Res2216frestar, Rettetast, Rholton, Rich Farmbrough, Richard asr, Richtom80, Riley Huntley, Rjwilmsi, Robin Hood, RockMFR, Rojomoke, Rokfaith, Roland Kaufmann, RonhJones, Rory096, RoyBoy, Rtkat3, SJP, Salamurai, Sander123, Satori Son, Sc00baSteve, Schlüggell, Scottandnewhutchins, Seals9889, Servus Triviae, Sfdan, Shalom Yechiel, Sharonapez, Shawn in Montreal, ShellsSkewed, Shipmaster, Shokatsu-sensei, SiGarb, Silence, Simon Peter Hughes, Sizzle Flambe, Skoglund, Skåpperöd, Smooove Z, Sobreira, Some jerk on the Internet, Somewhere there, There, Sonia, Sophie means wisdom, Sotakeit, Specs112, Spitfire, StAnselm, Stenvenhe, Stephen G. Brown, Stephenb, Stevenmitchell, Str1977, Sun Creator, SunCountryGuy01, Supernaut76, Sylent, T@nn, Tangent747, TelpHz, Teoryn, TerriersFan, Thatguyflint, The JPS, The Man in Question, The Thing That Should Not Be, The wub, TheParanoidOne, Theelf29, Thingg, Thunderboltz, Tiddly Tom, Tide rolls, Tomdo08, Tot12, Tpb Bradbury, TreasuryTag, Trevor MacInnis, TruHeir, Trusilver, Trutheeker88, Tucci528, Turian, Ty683g542, Tyler, Tzetztes, Una Smith, Uncle Milty, Urhixidur, UtherSRG, Vanished user 39948282, Vary, Versus22, Vikashgd, Vrenator, Waltywang, WarthogDemon, Wayne Slam, Wetman, WhisperToMe, WikiLambo, Wikieditoroftoday, Wikiklrsc, Woohookitty, X201, Xiroth, Yadin137, Yamamoto Ichiro, Yarnalgo, Yeah Yeah SureSure, Zeno Gantner, Zee, ¯-113µ, 1217 anonymous edits

Aphrodite *Source:* <http://en.wikipedia.org/w/index.php?oldid=510380652> *Contributors:* (jarbarf), -, -- April, 123bobi, 129.128.16.xxx, 15Isoucy, 165.123.179.xxx, 1927 Orchestra, 194.196.100.xxx, 21655, 28421u2232nfencenc, 2D, 4.0gir, 98fan300, 9allenride9, A8UDI, ABF, ACSE, APT, ARUNKUMAR P.R, Aaaandimhere, Aahaal4600, Aaron Brenneman, Abarry, Abie the Fish Peddler, Acebulf, Acetion, Action Jackson IV, Adam Bishop, Adapa Atra-Hasis, Adashiel, AdelaMae, Adiomf123, Aditya, Aericanwizard, Aeusoes1, Afroditc nz, Agne277, Ahoerstermeier, Airplaneman, Aitias, Ajstov, Akhilleus, Alagos, Alain08, Alan D, Alan_D, Alansohn, Albgentius, Alensha, Alex.tan, AlexiusHoratius, Alexpinette, Aliasloia, Allstarecho, Alpha 4615, Alpha Quadrant, Alphachimp, Amatulic, Amerika, Amplitude101, Andonic, Andre Engels, Andres, Andrew Dalby, Andrew c, Andy pyro, Angi306077, Angie Y., Anna Lincoln, AnnaKucsma, Anonymous101, Antandrus, Antilived, Antonrojo, Aranel, Argos'Dad, Arjun01, Arubafirina, Asoyrun, Atif.t2, Attilios, AuburnPilot, Avant Guard, Avono, Axosman, Azndragon5435, Bacchiad, Bachrach44, Badawi Badr, Barneca, BazookaJoe, Bballboysigmasix, Beemer69, Beggarsbanquet, Benjar, Ben Babcock, Ben-Zin, Bento00, Beve, BigToe7000, Bigboylovin22, Bissonar, Blanchardb, BleedingEffect, Blondesome, Bloodofox, Bobo192, Bobobo1, Bomac, Bongwarrior, Borg2008, BorgQueen, Bradv, Brandmeister, Brettslocum, Brianbarrrt, Bryan Derksen, Btupling, Buckettof, Burner0718, Burntsauce, Bythth, CWii, Calamitas-92, CalicoCatLover, Calmer Waters, Caltas, Calvin 1998, Can't sleep, clown will eat me, CanadianLinuxUser, Canadianism, Canadianshoper, Canderson7, Capricorn42, CardinalDan, Carinemily, Catgut, Ccacsms, Ccson, Celery2011, Ceoil, CharlotteWebb, Cheeseburger13, CheesyChick365, ChipChamp, Chris Roy, Chris the speller, Chrisfromnewdorp, Chrijsj, Christian75, Cirt, Cobra2194, CocoaGuy, CoeurDeLion, Coffee, ColbeagleTheEagle, Colonies Chris, CommonsDelinker, Conversion script, Courcelles, Courtneyowntheworld, Cowatemyent, Cpl Syx, Crazycomputers, Crvst, CryptoDerk, Csernica, Ctachme, Cubs Fan, Cuchullain, Cupcakes yum, D, DFS454, DGG, DIEGO RICARDO PEREIRA, DaL33T, Dabomb87, Dalek, Damac, Dammreds, Dancecheer4ever, DanielCD, Danny 1873, Danslelovegame, Darcagn, Darth Panda, Davidprior, Db099221, Dbachmann, Dcoeteez, DeadEyeArrow, Debresser, Declypte, Deconstruchits, Deflective, Dehoqu, Delbert Grady, Delldot, Den fjåttrede ankan, Deor, DerHexer, Derek Ross, Deucalionite, Dfrayne, DifferCake, Dillonrigby, Dina, Discospinster, Disinclination, Divine faith, Dmmdmdd, DocKrin, DocWatson42, Doctor Doodmsday, Doubtlen, Doug Coldwell, Doughnut1501, Dougweller, Doushebigaleurpenjiggallo, Download, Dr who1975, Dragotr, Drc79, Dreamwalker936, Drecool12, Drmies, DuKot, Dusti, Dysmordrepanis, EALacey, EJF, Eskog, EaglesChick559, Eanudimud, Eclecticology, Ed g2s, Edward, Eeemte, Eequor, Ekedolphin, Ekerizal, El aprendelenguas, Eleph23, EliasAlucard, Elie plus, Elkmam, Ellimist123, Emperor, Ent1342, Enviroboy, Eprb123, Erebus Morgaine, Eric-Wester, Ericmachmer, Erik the Red 2, Erik9, Erkel23, EugeneZelenko, Euterpe the Muse, Everard Proofroot, Evercat, Everyking, Evil saltine, Ewlyahoom, Excirial, Fabartus, Fabricramp, Falcon8765, FastLizard4, FelinaoF2, Felixboy, Fieldday-sunday, Filiocht, FinalRapture, Fleea, Flibjib8, Flyguy649, Folantin, Fordmadoxfraud, Fraggel81, France3470, Francis Ocoma, Frankie0607, Franknam96, Fratrep, Freakofnurture, Frecklefoot, FreplySpang, Fuzzyduckling, Gabbyrox115, Gadfium, Galwhaa, Gay4RKO, Gemmology, Georgeette2, Germanmxc, Gilliam, Glenn, Gogo Dodo, Golbez, GorillaWarfare, Gplpark92, Gpshawx, Graplegi, GreatWhiteNortherner, Greekmythomania, Green Eyes On Television, Greswik, Griffinofwales, Grm wnr, Gscshoyru, Gtrmp, Guitarlordzx, Gurch, Gwernol, Hadal, Hadarot, HairY Dude, Hakluyt bean, Hans Dunkelberg, Happsailor, Harksaw, Harp, Harpiebird, Haukurth, Haymouse, Hazard-SJ, Heah, HeavyDWiita, Hebele, Helios13, Hellogodbyeec, Hephaestos, Hereforhomework2, HexaChord, Hiberniantears, Hiddekel, Hires an editor, Hmains, Hmbones, HollaAtYaHero, Hooraryformadnez, Hotcrocodile, Hqb, Huey45, Huntehroth, Husond, I dream of horses, ICE77, II MusLiM HyBRiD II, IPSOS, IW.HG, Ian.thomson, Icep, Iceshark7, Idaltu, Idiot12345, Ignitroq, Ilovesma, Iluvavamps16, Ilya, ImperatorExercitus, Imperfection, Indon, Ineffable3000, Inferno, Lord of Penguins, Instinct, Interbang?, Into The Fray, Invertzoo, Ipatrol, Irdiscent, Italian boy, Italy8a, Ivan1984, J Di, J heisenberg, J. 'mach' Juest, J. delanoy, J04n, J16ss, JForget, JNW, Jack Greigh, Jacobsteiner, Jafeluv, Jahsonic, Jallan, James McNally, JamesBWatson, Jan11989, Jaranda, Jaxl, Jayden58, Jdeamer19, Jeepeay, Jeff G., Jeremy Bolwell, Jerry, Jerry7171, Kelly, JoanneB, John Price, John of Reading, John254, Johnathan West, Johnnr, Jokeaccount, Jonomacdrones, Josh Grosse, Josiah Rowe, Jossi, Jovianeye, Juampdp, Jujutacular, Juliancolton, Jumbuck, Jusdafax, Kafka Liz, Kaaok, Karl Stas, Karl-Henner, Karthikndr, Kashami, Katalaveno, Kathryn NicDhàna, Katie Enright, Keagan1221, Keegan, Keegscee, Keilana, Kelly Martin, Kenneth Alan, Ketsuekigata, Kevin, KeybladeSeph1, Kf4bdy, Killiondude, Kimon, King of Hearts, Kingpin13, Kinoko123, Klausness, Klundarr, Kneec, KnowledgeOfSelf, Knuemo2, Korg, Koyaanis Qatsi, Kralizec!, Krea, Kubigula, Kukini, Kungfuadam, Kuratowski's Ghost, Kuru, Kwamikagami, L Kensington, La Pianista, La goutte de pluie, LadyNorbert, Larrythechim, Lazylaces, LeawteHuggle, LeaveSleaves, LeoNomis, Leujohn, Leuko, Lexivore, Lieutenant Waaxe, Lincspoacher, Lionboy-Renae, Literaryaddict, Lithoderm, Littlemissdevil, LizardJr8, Lloydpick, Lmbd uk, Lmblackjack21, Loggie, Loopbow4, Longhornsg, Looloo04, Loopman182, Looxix, Lord Pistachio, Lotje, Luk, Luke4545, LukeKutler, Lukestilller, Luminum, Lupo, Luxdormiens, MARKELOS, MKoltnow, Macedonian, Madhero88, Magicalsauy, Magister Mathematicae, Majasety, MajikalX, Malevious, Malwinder25, Mamaberry11, Mandarax, Mannafredo, Marblespire, Marco-Feliciano-Del-Valle, Marcobadotti, Marek69, Marijuanna, Mark T, Markerer, Martin451, Mary quite contrary, Mattissa, Matusz, MaxiMage, Maxim, Mayormaynot, Maypigeon of Liberty, McSly, Mdebets, Medusafors, Medusaxxvalovia, Meleak100, Meneth, Mentifisto, Mentisloc, Mercury McKinnon, Mernellica, Mfwtiten, Michfan2123, Midasminus, MidgeleyDJ, Midnightblueowl, Mike Rosoft, MikeyMouse10, Mindmatrix, Minimac's Clone, Miriyann, Misza13, Mitchells90, MithrandirAgain, Mjania, Mnemeson, Modernist, Modulatum, Monicanto101, Mono, Mononomic, Montrealais, Moreschi, Morning277, Mr P00, Mr. Wheely Guy, MrFish, MrOllie, Ms2ger, Muchness, N4nojohn, N5iln, NHRHS2010, NKGENERATION, Nagy, Namangwari, Names of gods, Narsil, Natalie Erin, Natl I, NatusRoma, NawlinWiki, Neddysagoon, Nehrams2020, Neurolysis, Nev I, Neverquick, NewEnglandYankee, Newsaholic, Nezzadar, Nick C, NickBush24, Nigholith, Nihilres, NikoSilver, Nireka130, Nkayesmith, Nn123645, Noah Salzman, Noctibus, Noh Chung, Noneofyourbusiness, Nono64, Notellm, Noym, Nsaa, Number36, Nuno Tavares, Nuttycoconut, NyashMak, Oceanblueeyes, Ohnoitsjamie, Oliver202, Omar 180, Omnipaedia, Onorem, Ophelia2, Orphan Wiki, Orpheus, Ottawa4ever, Oxyomorf38, Pablo X, Padme22, Palacia, Panoramia, Parent5446, Paroxysm, Patina Praxis, Paul August, Pax:Vobiscum, Paxsimius, Peeceedia, Peki, Penkinsis, Pentium1000, PericlesOfAthens, Peripitus, Persian Poet Gal, Peruvianlama, Phaedriel, Philip Trueman, Phylaristis, Piano non troppo, Pichote, Pigman, Pikiwyn, Pilotguy, Pinethicket, Pinkkeith, Pjacobi, Plastikspork, Plushiethemu, Pmanderson, Pnkrocker, Pollinator, Ponyo, Portalthinking, Possum, Prashanthns, PrestonH, Primetime, Pstanton, Psyin, Puppykitty, Puppdygod1220, Pushnell, Pwqn, Quadell, Quantumobserver, R, R'n'B, RainbowOfLight, Randeel15, Randomomem, Ranielle86, Razorf1CE, Razorflame, Really, Recognizance, Reds29, Redvers, Kelly Komaruzkany, Remsy, Renato Caniatti, Renrenren, RexNL, Rgoodermote, Rich Farmbrough, Richco07, Rjd0060, Rjwilmsi, Rkncas, Rob Lindsey, Rocastelo, RonhJones, Rory096, RoseAphro, Rrburke, Runefrost, Rylulong, SMC, SSSN, SYSS Mouse, Salamurai, Sampi, Sarahpw4444, Sasquatch, Satanael, Saxifrage, Scetoaux, Schzmoo, Science4sail, Scuirnee, Securiger, Shaher20, Shalom Yechiel, Shirik, Shoessns, Silence, Silverthorn, Simplicityn, Skew-t, Sknighton, Skoglund, Slon02, Sluoking Man, Slyguy, Snowolf, Software nerd, Solopiano, Sophus Bie, Sparkygary, SpeedyGonsales, Spencemac724, Spongalicious, Spudtater, Spygy 95, SquidSK, Staffwaterboy, Starburstdomo, StarfireRulez123, Starryhue1023, Stefanomione, Stephenb, Steve Dufour, Steven Zhang, Stifle, Storkk, Stormander, Strike Chaos, Stubbyhead, Suffusion of Yellow, Sunderland06, Sunray, Superk1a, Svanslyck, Synchronism, T@nn, THEN WHO WAS PHONE?, TUF-KAT, Taam, Taliswolf, Tamfang, Tarc, Tarnefeldt123, Tartarus, Taylortheitalian, Tbhotch, Tchoutouye, Tcnvc, Technman224, Teleomatic, Telogen, Teo64X, Teorth, Tesscass, Tetraxty-English, Tfts, Thanos6, Thatguyflint, The Anome, The Man in Question, The Rambling Man, The Singing Badger, The Thing That Should Not Be, The undertow, TheCatalyst31, TheCormac, TheDjatlubrock,

Themfromspace, TheoClarke, TheoloJ, Theranos, Therese868, Thexmanlight, Thingg, Thisis0, Ticklemonster55, Tiddly Tom, Tide rolls, Tim Starling, Tirkfl, Tlork Thunderhead, Tlusta, Tnxman307, Tohd8BohaiithuGh1, Tombomp, Tommy2010, Tonmere, Torres6880, Tpk5010, Trimp, Trusilver, Tucci528, Turmarion, Ucanlookupit, Ultrabrainboom3, Uncle Dick, Unionhawk, Urheimat, Useight, User24, UtherSRG, Val12697, Van der Hoorn, VanessaMk, Vary, Versus22, Vina, Wahabijaz, Wakefencer, Wapcaplet, Wavelength, Welsh, WereSpielChequers, Wetman, Whatamdoing, Why Not A Duck, Wiglaf, Wiki alf, Wiki3857, Wikimaster201010, Wikipelli, Wikitanvir, Wikiwikiwoolgar, WillV, Willchen298, William Avery, Williwower, Willking1979, Wimt, Wknight94, Wlmg, Wolverinette, Woogee, Woohookitty, Word changer101, Work permit, Wwallacee, Xn4, Xnuala, Xornok, Xp54321, Xufanc, Xxglennxx, Xyzzyva, YUL89YYZ, Yagoblian, Yamamoto Ichiro, Yintan, Yoursvivek, Ysangkok, Z.E.R.O., Zaledin, Zepheriah, Zeuspersion, Zhou Yu, Zidonuke, Zntrip, Zoicon5, Zouavman Le Zouave, Zurgiea, Cama Срефановић, 2348 anonymous edits

Artemis *Source:* <http://en.wikipedia.org/w/index.php?oldid=508986464> *Contributors:* -- -- --, 11 Arlington, 205.188.193.xxx, 21655, 72ep, 83d40m, A2Kafir, Abrech, Adashiel, AdelaMae, Advancewars177, Aeusoes1, AgnosticPreachersKid, Ahoerstemeier, Aka-chan777, Alan.A.Mick, Alansohn, Alex Bakharev, Alex.muller, Alphachimp, Alsandro, AnakngAraw, Andonic, Andre Engels, Angelic Wraith, Angelo De La Paz, Animalexperkid, Ank329, AnkhAnsku, AnnaKucsma, Anthony Appleyard, Aophite, Apacheneo, Aramgar, ArgosDad, Arithmia, Arrin, Artemisboy, Asarelah, Ashton1983, AuburnPilot, BD2412, Bacchiad, Backtable, Badanedwa, Barak181, Barkjon, Barneca, Bart133, Baseball13, Bcoor, Beemer69, BehemothCat, Belovedfreak, Bemoeial, Benbest, Bhadani, Bigdottawa, Biznot, BlaiseFEgan, Blow of Light, BlueJeansNMe, Bobo the ducq, Bobo192, Bogey97, Bomac, Boothy443, Borg2008, Brambleclaw, Brandmeister (old), Bryan Derksen, Btharper1221, Bua333, Bythh, CWii, CalicoCatLover, Caltas, Can't sleep, clown will eat me, CaptainCanada, Carlo ms06, CarmenAquarius, Casliber, Catgut, CattleGirl, Ccacsmss, Ccastill, Celestianpower, Celsiana, Ceoil, Ceyockey, Chadernook, Chal7ds, Charger21, CharlotteWebb, Chasingsol, ChrisO, Christian List, Citicat, Ck lostsword, Closedmouth, COEURDeLion, Coffee, Colemansters, Concernedresident's butler, Conversion script, CovenantD, Crazycomputers, Crvst, Cryocide, Cutterfly, Cybjorg, Cyfal, Cymru.lass, DIEGO RICARDO PEREIRA, DMacks, DanielCD, Danny, Danski14, Dave sadow, DavidCooke, Davidad, Dbachmann, Deathfairy, Deavenger, Delirium, Dellold, Denumon83, DerHexer, Derek Ross, DesertAngel, Deucalionite, Dina, Dirkbbs, Discospinster, Dmmdmmd, Doc Tropics, Dod1, Dodo, Douglasfrankfort, DougsTech, Dr.K., Dramamoose, Drat, DreamGuy, DukeDoom, Dysepsion, Dysmorodrepanis, EALacey, ESkog, Ecco1983, Edward, Edward321, Eequor, Eisnel, El C, Elb2000, Emperor, Eprb123, Erik the Red 2, Erolas, EscapingLife, Euzen, Ewlyahoocom, Fagerhaug, Feyanatic london, Ferkelparade, Firebug, Fl, Flame-techie, Flamingatchimp, Flibjib8, Flusher5, Formadaxofraud, FrankCostanza, Fredrik, Furrykef, Gaius Cornelius, GamingWithStatoke, Gary King, GateKeeper, Gatornuts, Gekedo, GentlemanGhost, Gigamalgabyte, Gilliam, GlaucusAtlanticus, Gogo Dodo, Goldfritha, Graham87, GrahamColm, Grunt, Gscshoyru, Gtrmp, Guanaco, Gurch, Guy Peters, HVH, Hadal, Hajor, Haploidway, Haymouse, Helios13, Hellerick, Heron, Hiccup42, Histiron, Homeridia, Hu, Husond, Hut 8.5, Hvezir, Hyarmendicall, Hydrogen Iodide, I need a name, ICE77, Iambic Spectrometer, Ida Shaw, Igiffin, Ih8evilstuf, Ilya, Imorthodox23, Instinct, Ioscius, Ipso2, Iridescent, Irish Pearl, It DOES, Itfc+canes=me, Ividenisovitch, Ixf64, J.delanoy, J04n, JBSupreme, JYolkowski, JaGa, Jacob1207, Jakawakajangler, Jan Hidders, Jan11989, Janejellyroll, JavOs, Jedi541, Jeff3000, Jhoopie, Jmr804, Jmundo, Joanjoc, John Carter, John Price, Jojalozzo, Jomasecu, Jon Harald Soby, Joshmiaou, Josiah Rowe, Jossi, Jpb1301, Jredmond, Jsc83, Jvale, Jweiss11, Kanonkas, Karl-Henner, Katalavene, Katieh5584, Keilana, Kimon, Kixme, Kingpin13, KnowledgeOfSelf, Kognos, Kristinamwood, Kross, Krsont, Kukini, Kylewriter, Kylie4real, Lantrix, Laptian, LarrisM, Leondumontfollower, Lequenne Gwendoline, Lesfer, Lexa076, Lfh, Liftarn, LiHelpa, Little Mountain 5, LittleOldMe, Liu Bei, Llort, Lollersacks, Longbow4u, Longfellow14, Lordkroulee, Lordoliver, Lover & Friend, LucaviX, Luk, Luna Santin, Lunagoth, Lupin, MARKELLOs, MONGO, Macedonian, Macintosh User, Mackeriv, Macrakis, Macy, Madtroutdud, Magiclite, Magog the Ogre, Makemi, Malleus Fatuorum, Malwinder25, Maokart444, Marek69, Markussep, Marrisman3, Masterjamie, Matusz, Bmimmler, Mcdoh1902, Meekyym1, Mekal1218, Melchizedekjesus, Melsaran, Merope, Michael Hardy, Michael Tinkler, Middayeexpress, Midnightblueowl, Mightymights, Mikelj, Miqounranger03, Mkoval, Monedula, MrLinkeough, MrOllie, Mufka, Mukadderat, Murtasa, Musical Linguist, Mwhs, Mythics, NAHID, NatusRoma, NawlinWiki, Neddyseagoon, Nemu, Neutrality, NewEnglandYankee, Nfrancalangia, Nick, Nina Smith, Nipsonanohmatta, Nonenmac, No(TheLoon, Notheruser, Nuno Tavares, Oleg Alexandrov, Olivier, Omnipaedia, Opolopolis, Originalbigi, Oskar71, Oupyee, OwenX, Oxymeron83, PC78, PKT, Pablo X, Paine Ellsworth, Parent5446, Patstuart, Paul August, Peter, Phalanxpurpos, Phaust, PhilKnight, Philip Trueman, Phoenixfirework, Picatrix, Pigmam, Pjoef, Pjrich, Plastikspork, Playclever, Plumcouch, Pmanderson, Pmcrary, Pol430, Poshycat, Primeetime, Prolog, Pseudomonas, Pstanton, Quantumobserver, Quebec99, Queen Rhana, Quintote, Quixoto, R'n'B, RafikiSykes, RangerPirate, Raul654, Rdicker, Rdsmith4, Renaissance, Renato Caniatti, Renea08, Retteast, Rex Gentium, RexNL, ReyBrujo, Reynardlroi, Rjo, Rosiestep, Rowan Moore, RoyBoy, Rrburke, Russianamerican1, Ryulong, SU Linguist, Salamura, Scarian, Scarlet Lioness, Scribefargos, Seinfreak37, Sekiyu, Sfan00 IMG, Shanes, Shenme, Shinju, Shmarg, Shoemoney2night, Sidik iz PTU, Silence, Silverthorn, Simon Peter Hughes, Skoglund, Skomorokh, SmartGuy Old, Smith Jones, Smitty, Sofiaagnesi, Soloways, Somewhere Out There, Spitfire, Squeezeweasel, Ss charley, Starwed, Stephenw32768, Stevenmitchell, Str1977, Strawberryjampot, Strike Chaos, SuW, Sue Logerwell, Sun Creator, Sunray, Swaa, SyntaxError55, T@nn, TAnthony, TUF-KAT, Tarquin, Tbird1965, Tejoman, Thaeuril, The Singing Badger, The Thadman, The Warlock, The wub, TheBoneWoman, TheCormac, TheKMan, TheRanger, TheWingedone, Theelf29, Theranos, Thexmanlight, Tide rolls, Timms Connor, Tjoneslo, Tombomp, Tomboypirde, TonyLoco23, Trey021, Triwbe, Tsob, Tucci528, TurabianNight, UNCCFT, Unyoyega, Valenciano, Vanished user 39948282, Vector Potential, VegKilla, Velps, Ventifac, Venu62, Viceroygunray, Vicki Rosenzweig, Violetriga, Viriditas, Was 4.250, Wahrmond, WarthogDemon, Werdna, West Brom 4ever, Wetman, Whateley23, Wimmiei, Wisdom89, Woloflover, Wwallacee, Xandar, Xxglennxx, Ybbor, Yoderj, Youssefsan, Yuckfoo, Yummifruitbat, Zeimusu, Zelak396, Zero Gravitas, ZhiRandom, Zizikos, Zntrip, Zoe, Zoicon5, Zsinj, Zudduz, Cаша Срефановић, ماني, 1157 anonymous edits

Athena *Source:* <http://en.wikipedia.org/w/index.php?oldid=510919706> *Contributors:* 123456pies, 1927 Orchestra, 1966batfan, 83d40m, 9258fahsflkh917fAs, A little insignificant, A. Parrot, A3RO, A8UDI, AED1111, AXRL, Aa35te, Aaronappaswamy, Academician, Acalamari, Adam Bishop, Adam Carr, Adambro, Addihockey10, Adgljadglj, AdjustShift, Aenar, After Midnight, AgadaUrbanit, AgentPeppermint, Ahoerstemeier, Aitias, Ajraddatz, Akhilleus, Akzenay, Al Damjo, Alagos, Alansohn, Alex contributing, AlexiusHoratius, AliaGemma, AlienXescapae, Alpha Quadrant, Alsandro, Altenmann, Ameliorate!, Americist, AnastasiaPeru, Andonic, Andre Engels, Andrea105, Andux, Angela, Anita13, Anna Frodesiak, AnnaFrance, AnnaKucsma, Anne McDermott, Anonymousphrase, Antandrus, Antipode, Apokryltaros, AragornSonOfArathorn, Aranel, Arctic Night, Arctic sunrise, Arda Xi, ArgosDad, Art LaPella, Artaxiad, Aruton, Ashleyntisdalefank, Ashumalod, Astrolog, Astronautics, Atenea26, Athang1504, Athena's messenger, Athena2106, Atif.t2, Atropos235, AubreyEllenShomo, Atout06, Austraiacus, Avicennasis, Avoided, Awesome597, Aymath2, Aziri, BBcatport, BVBede, Baa, Babnolan, Bacchiad, Backtable, Bakabaka, BaldClarke, BarretB, Batneil, Beardo, Beatrix.knight, BehemothCat, Belovedfreak, Ben Babcock, Bencherlite, Bender235, Bento00, Bepp, Bettyejmiller, Bevo, Bezaaum, Bguest, Bhadani, Bibi Saint-Pol, Bibliomania15, Bigpapi6292, Bkinn214, Bluenerfs, Bluesarsfreak, Bmcdaniel, Bmdavil, Boa05zs, Bob991, Bobblewik, Bobo192, Bomac, Borg2008, Borgx, Borislue, Bradtcordeiro, BrettAllen, Brian0918, Brianhe, Bryan Derksen, Bua333, Bunnyhugger, Butros, Bwise5, C-squared, CALR, CBDunkerson, CPXB, CalicoCatLover, Calmer Waters, Caltas, Can't sleep, clown will eat me, CanadianLinuxUser, Carlspizza, Casliber, Catalographer, Ccacsmss, Cdc, Cenarium, ChanceTheGardener, Chantamutka, Chaser, Chika11, Chmod007, Chris 73, Chris Roy, ChrisO, Chrishy man, Christian List, Christian75, Christina Silverman, Christineece, ChristopherWillis, Chzz, Ciaccona, Cigaro Pizarro, Citicat, Clarince63, CliffC, Coasterlover1994, Codex Sinaiticus, Coemgenus, Coltonmarkham, CommonsDelinker, Contaldo80, Conversion script, Coopkev2, Coralialia), Corpx, Corwin MacGregor, Courcelles, Cr0uch, Craigory.T, Crazycomputers, Crazymonkey1123, Crested Penguin, Crystallina, Cuchullain, D6, DARTH SIDIOUS 2, DLBerek, DS1953, DVdm, Dal.33T, Dan653, DanD, Dana Sorensen, Danerz34, DanielCD, Danski14, Dante Alighieri, Darkwind, Datakukri, Datinaom5, Davehi1, Davidiad, Dbachmann, Dblk, Dchmelik, Ddmar99, DeadEyeArrow, Debresser, Defender of torch, Deflective, Dehoqu, Delpino, Denisarona, Deor, DerHexer, Dexileos, Dgw, Dimboulas, Discospinster, Disinclination, DoeWatson42, Docu, Dodo, Doggymaster1, Donbert, Doug Coldwell, Download, Dreadstar, Dream of Nyx, DreamGuy, Drecool12, Drunkasian, Dsp13, Dysepsion, E. Fokker, E2eamon, ESkog, Echinosmoke, Edrowland, Edward, Edwardcb, Edwards0013, Eequor, Egsan Baul, El C, El Krem, Elastint, Eleassar, Elemehs, Elipongo, Elockid, Emc12, Emilia-Romagna, Enceladusegysers, Entrinzikyl, Enviroboy, Eprb123, Erik the Red 2, Estan williams, Eustress, Ev, Ewulp, Excirial, Explicit, Extransit, JForget, JJ the Crusader, JQF, JW1805, Jackiestud, Jallan, JamesAM, Jamesooders, Jamiemm, Jan11989, Jaubienij, Javierito92, Jaxl, Jbergste, Jdsteakley, Jeltz, JessicaPenguin, Jimbleak, Jmcfarlan, Jni, JoannaJMhicks, Joey-Merl, John D. Croft, John Price, JohnOwens, Johnnuiq, Jockerpainter, Jonadin93, Jonpro, Jordyn1456321, Josh Grosse, Jossi, Jpai235, Jwhale9382, JyriI, Kafka Liz, Kafziel, Kaisershrout, Kaiwhakahaere, Kanodin, Kaaok, Karl Stas, Kateshortforbob, Kelly Martin, Kerowyn, Kevdav63, Kewp, Khalidkhosro, Kimon, Kironide, Kjoonlee, Kjoonlee, Knowledge Seeker, Knutux, Koavf, Korenyuk, Korny O'Near, KoshVorlon, Kpjas, Krich, Kross, Krychek, Kubigula, Kuru, L Kensington, Lacrimosus, Lagalag, Lando242, Larry laptop, LeawteHuggle, Learned Sam, Lectorar, LedgendGamer, Leonxlin, Lequenne Gwendoline, Lieutenan Waaxe, Liftarn, Lightmouse, LinDrug, Llort, Logan, Longbow4u, Loocool1, Looxix, LovelyLillith, Lradrama, Luk, Luna Santin, Lunamaria, MARKELLOs, MZMcBride, Macedonian, Macrakis, Madbehemoth, Magiczlol, Magioladitis, Magister Mathematicae, Mahahahaneapeap, Malwinder25, Mandarax, Mandel, Mannanan51, Maplekins13, Marcemello, Marcusmax, Marek69, Mark Arsten, Markisgreen, Markussep, MarnetteD, Marontia, Martey, Martial75, Materials scientist, Mayormaynot, Mdann52, Megan1967, Megistias, Mentisock, Mephistophelian, Merope, Merrikin, Meursault2004, Miaow Miaow, Michael Greiner, Michael Hardy, Michelle0624, Midnightblueowl, Midnightreary, MigueLmateo, Mike Rosoft, Millahna, Millermerk, Minna Sora no Shita, Miskin, Mistress Selina Kyle, Mjania, Mlouns, Mnelementh, Mogism, Monkkeyknife, Montrealais, Moomoomo, Moonraker, Moriori, Mossey0801, Mr Stephen, MLIambegiam, Mrh30, Ms2ger, Mwanner, N. Harmonik, N5lin, NHRHS2010, Naddy, Nanodeath, Naohiro19, NatureA16, NawlinWiki, Neale Monks, Neddyseagoon, Neelix, Nehwyn, NeilEvens, NellieBly, Neptune5000, Nerrolken, Netkinetic, Neutrality, Nev1, NewEnglandYankee, Nick, Nick Number, NielsenGaw, Nielsperqrm, Nina Smith, Ninly, Nivix, Nlu, Notedgrant, Notpietru, Nscrunch, Nuno Tavares, Nyrguds, Ochitofu, Odysseus, Ohnoitsjamie, Oilstone, Ollie, Oillymack, Olorin28, Omnipaedia, Oneiros, Onthegogo, Optim, Orange Suede Sofa, Orenburg1, Oskar71, OverlordQ, OwenX, PMDrive1061, PMHauge, Paddles, Padme22, Paine Ellsworth, Paladinwannabe2, Palosirkka, ParticleMan, Patstuart, Paul August, Paul Barlow, Peachey88, Pedant, Pederz, Penguinwithin, Per Honor et Gloria, Persian Poet Gal, Pggk, Phantomsteve, PhilKnight, Philip Trueman, Philly boy92, Pi, Picasso&Lotion, Pichote, PigInZen, Pigmam, Pinkiwyn, Pinkchick45, Plamaoa, Plastikspork, PleaseStand, Pol132, Popdogg, Potatoescone, Prari, Prashanthans, Pride the Arrogant, Pruthivish, Psythor, Puchiko, Pyfan, Qoqnous, Queen Rhana, Quintus314, Quodfui, Qxz, R'n'B, RJASE1, Rafnles, Random0000, RandomStringOfCharacters, Randommelon, Ranveig, Raven4x4x, Ravenous, RazielZoro, Rdsmith4, Reahad, Reconsider the static, Redtigerxyz, Reinout, Renato Caniatti, Renrut1993, RexNL, Riana, Rich Farmbrough, Riggicof738, RivGuySC, Rjwlmsi, Rlevse, RobertG, Robertson-Glasgow, Rocastelo, Rohitk89, RonhJones, Rphb, Rramir16, Rsabbatin, SC5100, SMM03H, SSSN, Sadbuttrue92, Salamura, Salanth, Saltysailor, Salvio giuliano, Sam Korn, Sandstein, Sango123, Sanmsee, SarahStierch, Sarregouset, Sasoriza, Satanael, Sbharis, Scarlet Lioness, SchiffyThree, Schgooda, SchreiberBike, ScottyBoy900Q, Securiger, Sellyme, Sensemaker, ShadowRangerRIT, Sharkface217, Shauni, Shii, Shinju, Shinpah1, Shoshonna, Sietse Snel, Sifaka, Silence, Silverhand, Simon Peter Hughes, Simpaticos4343, Simple123456, Sir Vicious, Sirbaby, Sixtimes, Sjjakkalle, Skarebo, Skoglund, Skapperod, Slowking Man, Sietse Snel, Smileybone, Smsarmad, Snowolfd4, Sole Soul, Some jerk on the Internet, SomeStranger, Someone1215, Sonicology, Sopoforic, South Bay, Specs112, Spekkio, Spitfire, Spurius Furius Fusus, SquidSupreme, Srowell13, Stefanomione, Stephen, Strike Chaos, Subrette, Suffusion of Yellow, Sunuraju,

SupaG114, SuperHamster, Suruena, Susannah Dingley, T@nn, Tabercil, Tail, Tapir Terrific, Tarana, TarmoK, Tarret, Tbhotch, Tcob44, Tdskl, TeaDrinker, Tectar, Ted87, Tedickey, Tetraktsy-English, Thanatos666, The Epopt, The Fiddly Leprechaun, The Great Honker, The Man in Question, The Rambling Man, The Real Hobbes15, The Sharminator, The hyphenator, The wub, TheGrimReaper NS, TheProject, TheSPY, Theelf29, TheSugarcubear, Thingg, Thiseye, Thunderboltz, Tide rolls, Tim1357, Timeu, Tiroth, Tioxid, Todd@waze, TomH, Tomisti, Tommy2010, Tot12, Tprbadbury, Trptr, Traxs7, TreasuryTag, Treybien, True ozzy, Truthkeeper88, Tsunamus, Tu est stupid, Tucci528, Twilightgirl18, Typhoon, Ultratomio, Uncle Dick, Urheimat, Ute in DC, UtherSRG, Valerius Tygart, Vanessa 132, Vanessa 132 delgado, Varoon Arya, Venividiwplwki, VernoWhitney, Vicki Rosenzweig, VictorianMutant, Vina, Viridian, Viti12345, Voyelles, Vrenator, WBardwin, Waggors, Wahabjaz, Wapcailet, WarthogDemon, Wartoy99, Wayne Slam, Waywardhorizons, Welsh, West.andrew.g, Wetman, WhisperToMe, Why Mr Vee?, Wickednitesade, Wiki alf, Wikipelli, Wikiwikifast, Wildcaat, William Avery, Wimt, Wisegirl01, Wjejskenewr, Womaningreen, WookieInHeat, Xanzzibar, Xeuorux, Xev lexx, Xuchilbara, YDaniel7, Yakyback, Yamamoto Ichiro, Yansa, Yelyos, Ysangkok, ZZz, Zfr, ZimZalaBim, Zimriel, Zuracech lordum, KEKPΩΨ, Цаца Срефановић, 1969 anonymous edits

Hestia *Source:* <http://en.wikipedia.org/w/index.php?oldid=510394244> *Contributors:* 194.109.232.xxx, 2T, Aashaa, Aitias, Akhilleus, Aksi great, Alansohn, Ale jrb, Alynna Kasmira, AnakingAraw, Andonic, Andrewsinner3, AniMate, AnnaKucma, Anonymous Dissident, Antiuser, Antonio Lopez, Anubis3, Arakunem, Artemisboy, Ascidian, Asmehdog101, Attackcalypsoisland, Avant Guard, Avjoska, Avoided, BD2412, Babajobu, Bacchiad, Baklarab, Bart133, Beemer69, Belovedfreak, BjörnBergman, Bobo192, Bogdangiusa, Boothy443, Borg2008, Borgx, Bsadowski1, Bua333, Bullet holes101, Burnsauce, C+c, CWii, Calamitas-92, CalicoCatLover, Can't sleep, clown will eat me, Carioca, ChrisCork, ChrisGualtieri, Chrysoula, Ciphers, Click23, Closedmouth, DanielCD, Davidiad, DeltaQuad, Deor, DerHexer, Deucalionite, Deutschgirl, Didactohedron, Disinclination, Dodo, Doktor Faustus, Dpv, Drmies, Egmoutaz, EI0i, Elian, Energon, Enigmaman, Eric-Wester, Erick16777, Erik the Red 2, EurekaLott, Fetchcomms, Firepink, Fjfbfour, France3470, Furius, Fæ, George Ponderevo, Germendemat, Gianfranco, Glenn, Gtrmp, Gump Stamp, Gz33, HalfShadow, HamburgerRadio, Hank12354, Haploidavey, Harry, Haymouse, ICE77, IRP, Igna, ImperatorExercitus, Ioksens, Iridescent, Ixfld64, J.delanoy, JaGa, Jack Kendysz, JamesBWatson, JamesFlukeb, Jastrow, Jay Litman, Jebus989, Jeff G., Jivee Blau, Johan Jönsson, John Price, JuJube, Juliancolton, Kageorge, Kakashi-sensei, Kanodin, KeyshawnSamuel, Kforysht31, Kimon, Kimse, Kingpin13, Klilidiplomus, Kori9000, Kyleforysht, Lee M, Lessor lutte 2008, Little Mountain 5, Livajo, LZur, MARKELLOS, MMS2013, Macedonian, Malwinder25, Marek69, Mariesaidso, Mattbr, Matthew Woodcraft, Mayormaynot, Melody2527, Mephistophilian, Michaelcshiner, Midnight Madness, Midnightblueowl, MissAlyx, Miyagawa, Mjanja, Moeron, Mohamed Abdel Mageed, Momo san, Moch1701, Mufka, Mythdon, Naeblis, Neutrality, Nev1, Nick Wilson, Ninly, Nsd1121, Nuno Tavares, OllieFury, Omnipaedista, Pablo X, Palmejar, Pankkake, Paul August, Piano non troppo, Pikiwyn, Pinthicket, Plastikspork, Postdlf, Pstanton, Psy guy, Quebec99, Queen Rhana, QuiteUnusual, RA0808, RG2, RandomCritic, Rayc, Reaper Eternal, Reddi, Redtigerxyz, Renato Cianiati, Retired user 0001, Rettetast, RexNL, Riccomario96, Rivertorch, Roux, Rror, Ryulong, Samtheboy, Sanguinity, SarekOfVulcan, Saros136, Satanael, Scarian, Scm83x, Semajmaharg, Several Pending, Shadow Drive, Shadowowl, ShelbyBunny123, Simon Peter Hughes, Skoglund, Slightsmile, Slothsrule3, Smalljim, SmileToday, Smilesfozwood, SoLando, Some jerk on the Internet, Stephen Gilbert, Stephenb, Strike Chaos, Superbeecat, T@nn, Tadorne, Tardis, Tdskl, Technopat, Thatguyflint, The Man in Question, The Singing Badger, TheGerm, Thecurran, Thehelpfulone, Theneongreensage, Therasnos, Thingg, Tjmoel, Tmangray, Toastr, Tommy2010, Tot12, Tresiden, Trex6, Tucci528, Tziouv, Uknowne2341, Uncle Dick, Unyoyega, UtherSRG, Vinsfan368, War106509, Wetman, Why Not A Duck, Wiki alf, Wikipelli, Wisdom89, Wool Mintons, Youssefsan, Zlschb, Цаца Срефановић, Тиверополиси, 740 anonymous edits

Dionysus *Source:* <http://en.wikipedia.org/w/index.php?oldid=510978423> *Contributors:* 3rdAlcove, 6mat1, 70star009232, 9eyedeel, A. Parrot, A8UDI, ABF, Aaa8841, Ackym, Acroterion, Adam Bishop, Adambro, Adashiel, Addshore, AdelaMae, Aeonx, AgnosticPreachersKid, Ahoerstemeier, Aig056789241, Aim high2010, Aitias, Akhilleus, Al Clark, Alan Liefthing, Alansohn, Ale jrb, Alex earlier account, AlexiusHoratius, Alpha774, Andonic, Andre Engels, Andrew Dalby, Andrewmc123, Andrewrp, AnimeGirlMika, AnonGuy, Andtrandus, Antipastor, Antonio Lopez, Aquillion, Aramgar, Aranel, Archanamia, ArgosDad, Ariasne, Aristophanes68, Aritehobab, Arjun01, Aryder779, Aspects, Astroviev120mm, Athenae, Atif.t2, Auntofo, AuraBorealis, AvalonXQ, Axosman, Aymath2, BBCatpot, BD2412, Bacchiad, Backtable, Badgernet, Banes, Barbatus, Barek, Barticus88, Bassbonerocks, Batman2k9, BayardPerception, Bburton, Beeblebrox, BehemothCat, Ben iarwain, Bender235, Bewhoyournot, Big Brother 1984, Bill37212, Birdoman, Blanchardb, Blehfu, Blurion, Bobianite, Bobo The Ninja, Bobo192, Bobwiley22, Bongwarrior, Bookworm857158367, Borg2008, Bowtiesandbluescarves, Bradeos Graphon, BrettAllen, Brettslocum, BrianGV, Briggsinator, Browncat, Bryan Derksen, Bsadowski1, Bucketsofg, CCS81, CDrecche, CMBJ, Calabraxthis, Caliper, Caltas, Can't sleep, clown will eat me, CanadianCaesar, CanadianLinuxUser, Captain-tucker, Catalographer, Catgut, Ceoil, Cerealkiller13, CesarB, Cessator, Cflm001, Cgilbert76, ChaoticLlama, Charadeyouare, Charliebray, CheeseDreams, Chovin, Chowbok, Chris 73, Chris the speller, Chris7black, Christian75, ChronoSphere, Chuckaladoo, Chuckiesdad, Chzz, Clarence63, Cleanupbabe, Clicketyclack, Closedmouth, Codrinb, Colonies Chris, Connected2daworld, Connormah, Coopkev2, Coopol, Corvus cornix, Costesseyboy, Courcelles, Cpfliieger, Cremepuff222, Crisscrosssono, Crvst, Crystallina, Csemica, Culverin, Curps, Cyfal, Cynwolfe, D, DARTH SIDIOUS 2, DBigXray, DIEGO RICARDO PEREIRA, DMacks, DO'NEil, DVD R F, DVdm, DabMachine, Damionsamuel, Dan D. Ric, Danalad, Danger, DanielCD, Dark Lord of the Sith, DarthRev12, Davemalleson, Davidiad, Dawn Bard, Dbachmann, Deastdar, Defrosted, DeltaBlue, Denizz, Dgor, Deverium, Dfrg.msc, Dgw, Dharmabum420, Diannaa, Dionyseus, DionysosPentus, Dirk Bontes, Dirk gently, Discospinster, Disdero, Disinclination, Dixitque, Djinjwd, Doc9871, DocWatson42, Dodo, Dog Eat Dog World, Don4of4, Donama, Donfbreed, DoubleBlue, Douglasfrankfort, Download, Dr.K., DrakeKobra, DreamGuy, Drmies, Dsp13, Dumplestilskin, Dwayne, Dwing5, Dyoherandez, Dysmorodrepanis, EALacey, ESKog, Eatmenow11, Edgar181, Editfromwithout, Eduard Gherkin, Eduardo Cuellar, Ekabhishek, Ekerilaz, Elassint, ElektriK Shoes, Elinnea, Eliz81, Elmondo21st, Empirecontact, Epr123, Eric-Wester, Erik the Red 2, Eskandarany, Evb-wiki, Evercat, Ewlyahoomcom, Excirial, Exert, Exor674, Ezhiki, Falcon8765, Famousdog, Feefee123, Felyza, Fieldday-sunday, Filiocht, Filip nohe, FisherQueen, Fkitselis, Flamingo, Flauto Dolce, Flockmeal, Fluffermutter, Flwomani1974, Flygongengar, Footballfan190, Fordmadofxraid, Fpentado, Frankenpuppy, FreplySpang, Fritzpoll, Frozenpanda, Fullstop, Funnybunny, Fuzzypeg, Fwappler, Fyyer, Fæ, GLaDOS, GamblinMonkey, Gangasrotogati, GcSwRhlC, GeckoRoamin, General3322, Getsardon, Gggh, Ghirlandajo, Gilliam, Gioto, Graffedata, GriethetheAmazon, Glane23, Glenn, Glennwells, Gnowor, Goethean, Gogo Dodo, Goldfritha, Gpvos, Grafen, Grantsky, GreatWhiteNortherner, GreaterWisdom, Grubber, Grudolph, Gtrmp, GuitarDudeness, Gurch, Gwernol, HJ Mitchell, Haiduc, Hailey12, HairY Dude, Hajor, Hall Monitor, Ham, Haploidavey, Haymouse, Haza-w, Hazhk, Heimstern, Hersfeld, Hexachord, Hiding, Hispanickwacko, Hoary, Hockeryulez88, HolidayinnCambodia, Hovnerfish, Hpc, Hugo-cs, Huon, Hut 8.5, ICE77, IGeMiNX, II MusLiM HyBRID II, Ian.thomson, IdLoveOne, Idolater718, Igni, IkariyanWiki, Illogicalpie, Ilse@, Immunize, Imran, Inferno, Lord of Penguins, Infosocialist, Intotherye, Iohannes Animosus, Iranway, Iridescent, Island, It's-is-not-a-genitive, ItsaClassic, Ixfld64, Izramil, J.delanoy, J04n, JBSupreme, JD246, JESL2, JFreeman, JSpung, Jack1956, Jack5150, Jafeluv, Jan eissfeldt, Jan11989, JanderVK, Jastrow, Jay700, Jdmidkiff, Jdude204, JesterCountess, Jezhotwells, Jimdinunzio, Jimmy.WU0, Jiy, Jkelly, Joanjo, John Fader, John254, JohnCD, JohnDob, JonHader, Jptdrake, Julianofine, Jusdafax, JustAAX, KGV, KTHales, Kalogeropoulou, Kariteh, Kasbjoensen, KathrynLybarger, Kavita9, Kazuba, Keilana, KeithB, Kenmayer, Khazar2, Khoikhoi, Kim.jeremy96, Kimon, KitMarlowe2, KnowledgeOfSelf, Koavf, Kolbasz, Koolouytetjshadjka, Korg, Kpjas, Kubigula, Kukini, Kungfuadam, Kuru, Kwamikagami, L Kensington, Lakers, Lambiam, Landon1980, Lapaz, Lapierrredav, LeaveLeaves, Leeannedy, Leaulorson, Leonard*Bloom, Lhedn, LibLord, LilHelpa, LittleOldMe, Logan, Longbow4u, Lorddunvegan, Losita, Lotje, LovesMacs, LucaviX, Luna Santin, M-le-mot-dit, M.thoriyan, MBisanz, MC10, MER-C, MaBthew, Macedonian, Machineghost, Magicgirl09, Magioladitis, Mairi, Makemi, Malke 2010, Malwinder25, ManOnPipes, Margoz, Mark L. Ward, Jr., Martarius, Marumari, Marvellsumme, MassNssen, Mato, Mattis, Maurice Carbonaro, MaxEspinho, Maximaximax, Mayormaynot, MearsMan, Megistias, Mentifisto, Mephistophilian, Messi rules, Metaring, Michael Hardy, Midnightblueowl, Mike Rosoff, Mikeo, Minaadlygaby, Minimac's Clone, MishPan, Mjanja, Mmarci, Mmemeson, Monkeykow, Monkeymanman, Morgankenjiv, Mottenen, Mr.superawsome, MrCrashed, Mrhrum, Mthibault, Mule Man, Myncknm, Myosotis Scorpioides, Myrvin, Naerii, Nagy, NantonosAedui, Nasnema, NawlinWiki, Neddyseagoon, Nemilar, Neutrality, Nick Number, Ninjacke, Nonof64, Nsaa, Oda Mari, Odysseys, Ohnoitsjamie, Oldsunnygirl, Omnipedian, Onorem, Orange Suede Sofa, Osirusr, Oskar71, Oxymoron83, P Aculeius, P. S. Burton, PETP, Pamdigha, Paul August, Paulcroz, Pedro, Penubag, PericlesofAthens, Peter Karlen, PUFF-KAT, TUF-KAT, Philip Treuman, Phylaristis, Physesalis, Pi, Piano non troppo, Pigman, Pinthicket, Pingveno, Plastikspork, Pmanderson, PoccilScript, Politepunk, Poll25666, Polyamorph, Popo117, Postglock, Prashanthns, Pratyeka, PrometheusDesmotes, Pseudomonas, Pufferfish4, Pyrospirit, QtheAllmighty, QuantumEleven, Quinsareth, QuiteUnusual, Qxz, RafaAzevedo, Rafaelgoogle, Raidon Kane, RainbowOfLight, Rainman715, Random Pass-by, RandomAct, Randomhazard, Ranveig, Rastem88, Ratsoff32, Redtigerxyz, Reece149, Renato Cianiati, Res2216firstar, Rich Frambrough, Riley Huntley, Ringbang, Rjwilmsi, Robert K. S. RobertMfromLI, Rory096, Rosana16, Rosemarie Taylor-Perry, RoyBoy, RoySmith, Rrburke, Rtkat3, Rubicon, Rucka rucka ali, Rursus, Rwaldrn, RyanCross, RyanFreisling, Ryulong, SSSN, Sadads, SadaraX, Saddhiyama, Salamurai, Sam Spade, Samw, Samwb123, Sandstein, Sannse, Satanael, SatyrTN, Sbernhelm, Sceptre, Scetiaux, SchifvtyThree, Schuf, Schzmo, Scorpion0422, Scottbenbow, Seaphoto, Securing, Sempir discens, Samw, Shadowjams, Shanes, Shape 6, Shirik, Shoofdeath, Silly rabbit, Silverxxx, Simon Peter Hughes, Sir Nicholas de Mimsy-Porpington, Sk8andbake123, Skatobetho, Skoglund, Skopelos, Skopelos-slim, Skraelinger, SkreeHunter, Sligocki, Slowking Man, Smurphyguy, Snowgrouse, Soccercamp1991, Sotaru, SpK, Spangineer, Spellcast, Spliffy, SquidSK, Squids and Chips, Sshadow, Ssilvers, StAnselm, Steeev, Stenvenhe, Stephen Day, Stephenb, Steven Zhang, Str1977, Strike Chaos, SummerWithMorons, Susfele, Svetovid, Wlenzy, T@nn, THEN WHO WAS PHONE?, TOUF-KAT, TUFF-KAT, Tidy lives, Teedude10, Thatmotherfucker, The Man in Question, The Master of Mayhem, The Rambling Man, The Singing Badger, The Thing That Should Not Be, The wub, The1fam, Theanthrope, Thefinalwolf, Therasnos, ThinkEnemies, Tide rolls, Tiloflur, Tim Q. Wells, Tim1965, Tkinias, Tocky, Tom-, Tommy2010, Tonderai, TonySever, Tothebarricades.tk, Trapezoidal, Travelbird, Triwbe, TruHeir, Trunks ishida, Trusilver, Tryn, Tucci528, Ugen64, Unameit07, Urhixidur, Username314, UtherSRG, Valmordise, Vanderdecken, Vanished user 2345, Veledan, Vina, VinceB, VodkaJazz, Vortexneuron, Voyelles, Vrenator, Waggors, Waltpohl, Wandering Courier, Webmayin, Weedwhacker128, Welsh, Werdan7, Wetman, WhisperToMe, Widefow, Wiki alf, Wiki-uk, WikiPuppies, Wikigirl765, Wikiklrsc, Wikipelli, Wilking1979, Wizardman, WolfgangFaber, Wolvesweb, Woohookitty, Wowowow1, Wtmitchell, Wyatt915, XJamarastafire, XXXpinoy777, XAnderson, Xanzzibar, Xionbox, Y2krazyjoker4, Yaco, Yboard028, Youssefsan, Ysangkok, Yyy, Zahid Abbassabur, Zalgo, Zanon, Zephyreus, Zero Gravity, ZiGuitar, Zillathustra, ^^James^^, Түс, Александр, ماني, 1851 anonymous edits

Muse *Source:* <http://en.wikipedia.org/w/index.php?oldid=509624297> *Contributors:* 047fisnat, 1000Faces, 1exec1, 24framespersecond, 30December, 3abeet, 83d40m, Abdi2344, Aboroumand, Academic Challenger, AdSR, Addit, Addshore, AdeMiami, Airborne5278, Ajd, Ajuk, Alan smithee, Alan16, Alangdon86, Alansohn, AlbertW, Alexius08, Ali, Allstarecho, Altenmann, Aminitas, Ami6t, Amorymeltzer, Angr, Angusmcclellan, Anna Lincoln, Andtrandus, Anthony Appleyard, Arakunem, Aranel, Arr jay, Ashot Gabrielyan, Atropos, AxelBoldt, AzaToth, BPK2, Bacchiad, Backslash Forwardslash, Bagel7, Bccor, Bejnar, Ben-Zin, Benedictus Spinusos, Berserk798, Bethrw, Bighimind, Bilic, Bjarki S, BobHurt, Bobgoose, Boing! said Zebedee, Bolivian Unicornist, Bongoramsey, BorgQueen, Borgx, Borisredsox, Briséis, Brittany Ka, Bunchofgrapes, C mon, CUSENZA Mario, Cabe6403, Cactus.man, Captain-tucker, Captainquixotic, CaviAesthetics, Ccreck6, Ccson, Ceoil, Cerealgm, Charles Matthews, Cherry blossom tree, ChicXulub, Chir1753, Christopherflin, CircularReason, Citicat, Clemwag, Coemgenus, CommonsDelinker, Courcelles, Cpe711, Crazyboy250, Crested Penguin, Crotalus horridus, Crotchety Old Man, Cupidspenis, Cynwolfe, D. Webb, DARTH SIDIOUS 2, DIEGO RICARDO PEREIRA, DMurphy, Danny, DannyPell, Dark Load, Darthnater13, Davidiad, Dbro91, Deckiller, Denteuro, DerHexer, Dergraaf, Didactohedron, Dirtybutclean, Discospinster, DocWatson42, Doctor Doomsday, Doczilla, Dolphineclipse, DrJoss, Drednastir, Dretymac, Dromioofephus, Drpryr, ERK, ESKog, Ed g2s, Edgar181, Edward321, Elizajane, England1, Enigmaman, Envirboy, Epr123, Erutoun, Esrever, Esmurin, Eubulides, Extransit, FM, Fama Clamosa, Fastman99, Felixnoir, FisherQueen, Flamma, Flyguy649, FriendlyHelper, Furrykef, Future Perfect at Sunrise, Fæ, Gail, Gary King, Geni, Geniac, George Dance, Gilgamesh he, Gilliam, Glacialfox, GoddessOtoime, Goodranch, Gorgalore, Graham87, GrahamGRA, Grauchek, Gtrmp, Guinness2702, Gustavb, H0wkerk, HalfShadow, HamburgerRadio, Haymouse, Hdt83, Heidi S, Hektor, Hephaestos, Heron, HexaChord, Hkiam43, Hmainis, Husond, Huw Powell, ICE77, Bitterminge, Icedjiggy77, Icydragonfire, Igoldste,

Igordebrega, Ilikeggddg, Infosocialist, Infovarius, Infrogmation, Ioscuis, J S Ayer, J.delanoy, JForget, JHunterJ, Jack nintendo, Jack who built the house, Jacquerie27, Jahsonic, Jakegothic, James1125, JamesAM, JamesMLane, Jandalhandler, Jankus, Jared Hunt, Jauhienij, Jbeansky, Jedward4thewin, Jell218, Jengirl1988, Jic, Jivecat, Jjazz321, Jketola, Jokers, JonBarton, Jonas Poole, Jonny613287, Jpbowen, Kazzorpall, Kd24, Kdau, KeithB, Kesac, Kimon, Kinnip13, Kjkolb, Knuemo2, Kpalion, Kpjas, Kronkronkron, Ksu9608, Laurapr, Lawyer2056, Lele gianoni, LethalWeapon, Lihaas, Lil ginge, LinkinParkOz, Lunarian, Macedonian, Macrakis, Madchester, Madeleinemccann, Maelnuneb, Magister Mathematicae, Mainsh, MajikalX, Marcusant, Marek69, Masamage, Matchups, Matoran, McSly, MegX, Megistias, Mercury McKinnon, Michael Hardy, MikeyMouse10, Mikeyfooty, Millennium Twain, Mjanja, Mmaresca, Mmmeg, MotorsportPete93, Museocalypse101, Muses, NCrow, Nanopico97, Nareek, NawlinWiki, NerdyScienceDude, Neutrality, Nima1024, Notpietru, Nrswanon, Nsaa, Odlie5533, Ollie2e, Omegatron, Omnipedian, Optimale, Ortolan88, Ospalh, PacificBoy, Paperbakwriter09, Park70, Paul August, Peteyb, Petraid15, Philg88, Philip Trueman, Phlyarists, Picus viridis, Pledhigheranddeeper, Pinethicket, PleaseStand, Pmnderson, Podpodpodpod, Polylerus, Possum, Prestonmconkie, Pretty tied up2005, PrimeCupEevee, Prolog, Psantry, Pseudomonas, Pyramus nb, Quantpole, Quickmythrill, R'n'B, R. fiend, R0pe-196, Rainbowsunshine86, Ranveig, RattleandHum, Raul654, Raven in Orbit, Ray Chason, Rdsmith4, RedRabbit1983, Renato Caniatti, Renesis, RexNL, Rfreed314, Rgoodermote, Rich Farnbrough, Rider kabuto, Rockfang, Romanm, Rtkat3, Rubicon, Ryan Postlethwaite, SECProto, Sacredworld, SandSan, Scieurine, Scribblingwoman, Sd31415, Sdfaklh, Secfan, Ser Amantio di Nicolao, Sesu Prime, Shimdog, Sidasta, Silivrenion, Sklyerhigleyiscool, Slightsmile, Someone else, Sonicology, Sotakeit, Space Erased, Spenpiano, Ssilvers, Steinsky, Stemonitis, Stephenb, Stevenmitchell, Strangedevice, Styxis, Superspecialshrek, Svick, Swestrup, Synchronism, Syvanen, T@nn, TAnthony, Tad Lincoln, Tarquin, Tbosz, Teleomatic, The Master of Mayhem, The Singing Badger, TheOldJacobite, Thingg, Thingymajig, Tiddly Tom, Tide rolls, Til Eulenspiegel, Tinygyro, Tkasmai, Tone, Tony Sandel, Trys, Tucci528, Twnjif, Unlookitup, Ulyssesmu, Uncle Dick, UninvitedCompany, Unyoyega, Urhixidur, Vargswagian, Vocedentore, Vrenator, Wareh, Warpflyght, Wetman, Wiki alf, WikiLaurent, Wikieditor06, Willpatrickgreen, Wizard191, Wknigh94, Woldfog, Xastou, Zangib, ZhiRandan, Zidonuke, Zodiax, Ie flottante, 723 anonymous edits

Nemesis *Source:* <http://en.wikipedia.org/w/index.php?oldid=509937592> *Contributors:* ?oygul, Adam Bishop, Alansohn, Andre Engels, Andres rojas22, Andrewcaleb, Anfeardard, Aranel, Arsvita734, Atomicbre, Avihu, B9 hummingbird hovering, Bacchiad, Baristarim, Beadtown, Bedoyere, Blueyoshi321, Bob Burkhardt, Bobblehead, Bobo192, BorgQueen, Brandmeister (old), Caiyu, Caltas, CardinalDan, Charles Matthews, Chris the speller, Cjmmcy, Cybercobra, Cynwolfe, DIEGO RICARDO PEREIRA, DJBullfish, Davidiad, Defunctzombie, Deivid, Dekkanar, DerHexer, Didactohedron, Dino, Disinclination, Dougweller, Drasek Riven, Drunkenpete, Dryazan, Dufbeather, Duveasa-black, Emperor, Evrenos, Favonian, Flutterman, FoekeNoppert, Fourthorseman, Gaff, Gcherriis, Glenn, HairY Dude, Hectorian, Hirpex, Hoelli, IanManka, Ithoey, Infosocialist, Inhumandecency, Inka 888, InklingBooks, Iridescent, Isidore, Ixf64, James Seneca, JasonAQuest, Jedorice, Jcooldidge, Julia Rossi, Khajidha, Kusunose, Ladsgrupp, Logan 2006, Looxix, MPS, MacMog, Magioladitis, Markcilz, Martpol, Mijobe, MikeLynch, Mingwei.Samuel, Muffuletta, Myanw, Mythobeast, Narssarsuaq, NawlinWiki, Nbarth, Neddyseagoon, Nemesis63, Nick Number, Obscurans, Odysses, Olivier, Olly150, Oolongy, Paul August, Philg88, Phlyarists, Piano non troppo, Pinethicket, Pnm, Polylerus, PrestonH, Quaeler, Rajpaj, Randy.f, Renato Caniatti, Rkondameeda, Robofish, Ruhtinas routa, Shannie1235xoxo, ShelfSkewed, Silence, Simon12, Slawekb, Slightsmile, Sotakeit, Spangineer, Sticky Parkin, Suffusion of Yellow, Susvolans, SuzanneLAM, Svartalf, Sysy, Szymk, T@nn, TAnthony, TallNapoleon, The Haunted Angel, The Thing That Should Not Be, The undertow, Theodolite, ThisFaintMemory, Tide rolls, TigerShark, Toccata quarta, Ulric1313, Varano, VindicativeLilith, Wereon, Wetman, Whormsey, Why so serious 8(, Wikiftw101, Wrecksdart, Xanzzibar, Xezbeth, Yamara, Youssefsan, Yvww, Zoicon5, Zythe, Александp, €pa, 320 anonymous edits

Moirai *Source:* <http://en.wikipedia.org/w/index.php?oldid=506843204> *Contributors:* Abtinb, Abtract, Adeptitus, Afc0703, Agustinaldo, Ahoerstemeier, Andrei Isosifovich, Andrejj, Andrew K. Zimmerman, Andy Christ, Angr, ApplyTruth, AxelBoldt, Ayls, Bacchiad, Bardsandwarriors, Bender235, Berig, Bloodfox, Bobblehead, Bobo192, Branddobbie, Bubbleboys, CALR, Charles Matthews, Che!, ChrisO, Chuckydakins, ContinueWithCaution, Crashveins, Cuchallian, Cybernietzsche, D. Webb, DIEGO RICARDO PEREIRA, Davemon, Davidiad, DeadEyeArrow, Deflective, DennisDaniels, Dewritche, Didactohedron, DocWatson42, DreamGuy, Edward Wakelin, El-Ahraiiah, Elfsareus, Epr123, Erutuon, Esrever, Eumolpo, Evriyalu, F-402, Falcor007, Fama Clamosa, Fbv65edel, Fordmadoxfraud, Francis Ocoma, Fratrep, Gamaliel, GargoylemT, Gcm, GoingBatty, Goldenrowley, Gracenotes, Gtrmp, Haon 2.0, Havhof, Haymouse, Helios13, Henry Carrington, Hmains, Icabob, Icarus of old, IdeArchos, Immortal Synn, Iridescent, J.delanoy, Jakegothic, Jeronimo, JethroElfman, Jgorelick-feldman, John D. Croft, Jumping cheese, JuniperFuse, Kelovy, Kemiv, Killrant11122233, Klindenbach, Kostisl, Kutera Genesis, Kwamikagami, Kymacpherson, LilHelpa, Listmeister, Lo Ximiendo, Lotje, Lowellian, LtStorm, Magioladitis, Magnus de, Magnvss, Master Deusoma, Mat cross, Mattis, Max Hyre, Mboverload, Michael Hardy, Mika1h, Miley1006, Millerwiki, Mondigomo, MrAriafajafav, Myanw, NCDane, Neutrality, Nev1, Niceguyedc, Noah044, Nolelover, Otm.sk, OverlordQ, Oxymoron83, PKT, Paul August, Peter Deer, Philthecow, PhnomPencil, Pmnderson, Progangsta, Proofreader77, Prosfilaes, Puckly, Quoth, R'n'B, RandomCritic, RandyS0725, Rdsmith4, RedWordSmith, Reminiscenza, Renato Caniatti, Rjwilmsi, Roberta F., RodrigoOrtiz, Ross Burgess, Sam Hovevar, Schmlloof, SchreiberBike, SeanAMc, Secretsofdiffusion, Sent0kisei, Shimmin, Sietse, Sietse Snel, Spenpiano, Sputnikkccc, Squarelace, Srbaroach, StaticGull, Steveraport, Stevesparty, SusikMkr, T@nn, Tanuki Z, Ted87, The Thing That Should Not Be, The.road, Tucci528, TurabianNights, TøM, Vald, Waterspyder, Wereon, Wetman, Wheresmichellex3, Wik, Wikiklrsc, Wolfe, Woohookitty, Wprestong, Yachtsman1, Yamara, Zusudra, Zoicon5, Цауа Цређанућић, 298 anonymous edits

Cratos *Source:* <http://en.wikipedia.org/w/index.php?oldid=508414368> *Contributors:* "D", 101sammy101, Academic Challenger, AlexWangombe, Amalas, Andrewpmk, Aranel, Arctic-Editor, Autiger, Avono, Bacchiad, Balderdash707, Bibliomaniac15, Bigxmoneyl, Bobo192, Canderson7, Capricorn42, Captain panda, Chronicler, Clpo13, Cntras, Cornflake pirate, Darkbelt, Davepape, Davidiad, Doctoeze, Deipnosophista, Deucalionite, Didactohedron, Doug, Drmies, Dthomson8, EWikist, F-402, Giorgio salce, Giososc, Godheval, Gogo Dodo, Hanay, Hephaestos, Hibana, HotelWhiskey, IdLoveOne, Ifrit, Islander, Iwfi, JDC808, Jackalt, Jamo58, Italleddo, Kauzcuk, Kimon, Kubra, Lucentorb, MetaruKoneko, Mglg, Michael Hardy, Mkrkratos, Myscrnm, Mysdaao, Nancyising, Nickmays23, Onnipaedia, Pharaoh of the Wizards, Philthecow, Phlyarists, Phoenixrod, Pilger, Plcoffey, PleaseStand, Psychonaut, PurpleHeartEditor, Raistlin Majere, Ravenous, Rdsmith4, Remurmur, Rnb, Rocketgator, SAMAS, Shadowcrow, Shnorte, Shoemoney2nigt, Simoes, Smitty, SoundofRain, Superbeecat, Superbunny55, Suruena, Sven Manguard, TKuttle, Tabletop, Therasnos, Tiddly Tom, Tomkurts, Tony Myers, Tony Sidaway, Tucci528, UtherSRG, Uvaduck, Vibhijain, Vipinhari, Waacstats, WhisperToMe, Yo-san, Yowkz, Zhou Yu, ZooFari, 226 ,55717 anonymous edits

Zelus *Source:* <http://en.wikipedia.org/w/index.php?oldid=492261935> *Contributors:* Aranel, Arctic-Editor, BL Lacertae, Bacchiad, Caiyu, Captain panda, Cornflake pirate, Davidiad, Deucalionite, Didactohedron, Dyanega, Edenatude, Emurphy42, Hephaestos, Hi, Iridescent, Iwfi, Jeltz, Katieh5584, Kazubon, Kubra, Maqs, Omnipedian, Painocus, Pollinator, Queenmomcat, Quinxorin, RP88, Ravenous, Saga City, Sparky the Seventh Chaos, Squids and Chips, SuperHamster, Sven Manguard, Tucci528, UtherSRG, Vrenator, Waacstats, WhisperToMe, Z10x, 35 ,55717 anonymous edits

Nike *Source:* <http://en.wikipedia.org/w/index.php?oldid=510928787> *Contributors:* -Midorihana-, IDominic1, 20091207chen, 2009mbtmvp, 7, 83d40m, A. Parrot, ABF, Acroterion, Adam Carr, Adashiel, AdelaMae, Aikakone, Aitias, Alansohn, Alex.muller, AlexiusHoratius, Allens, Alandro, Altes, Amatulic, AmericanLeMans, Amoscare, Amovrvs, AnonMoos, Apeman, Asarelah, Atif12, Avoided, B, Bacchiad, BagOfMostlyH2O, Ben Ben, Ben Ram, Benchevy, Bentoo0, BertieB, Bezaaum, Bfigura's puppy, Big Smooth, Bigplankton, Bilby, Bluerockstar95, Bob diablo, Bobdylan06.1, Brandmeister (old), Brian0918, Brianga, Bsadowski1, CPAScott, Calabe1992, CalicoCatLover, Callmarcus, Caltas, Capricorn42, Cassius335, Catalographer, Catgut, CatherineMunro, Cenhinen, Chameleon, Cheeks101, Chmod007, Chokolada, ChrisO, Christian75, Christopherlin, Classicsnerd, Collabi, CommonsDelinker, Cornellockey, Courcelles, Crohnie, Cst17, Cybercobra, Cynwolfe, D, DIEGO RICARDO PEREIRA, DVD R V, Daay zaay, Dammit, Davidiad, Dbachmann, Dcs315, DearPrudence, Dendlai, Denisutku, Deor, DerHexer, Deucalionite, Didactohedron, Discospinster, Dmitri Yuriev, Doczilla, Dorftrottel, Drmies, Dspraduu, ESkog, EarthPerson, Echochernik, Eequor, Envirobyr, Epr123, Epp, Eric-Wester, Esc861, Etradenike, Euterpe the Muse, Ev, Evanh2008, Excirial, Falcon8765, Fang 23, Favonian, Fluffernutter, Freedom to share, Freedomlinux, FreplySpang, Fui in terra aliena, Fuzzform, Fuzzzone, Fæ, Gabbe, Gaius Cornelius, Galoubet, Gauss, Gdarin, Georgemalcomthomson, Georgethexy, Ghepeu, Gigamalgibyte, Gilgamesh, Glane23, Glenn, Goalie344, Goddessnie, Gogo Dodo, Gombang, Gopher292, GorillaWarfare, Greenshed, Gtrmp, Guoguo12, Gurubrahma, Gwernol, Halibutt, HappyInGeneral, Haymouse, Hipnip, Hornlitz, Hotcrocodile, ICE77, IdreamofJennie, Igoldste, Igorwindsor, Ilovehector, J Milburn, J.delanoy, Ja 62, Jamesmusik, Jan Winnicki, Jared Preston, Jaxsonjo, Jay Litman, JayC, Jeff G., Jennavecia, Jiy, Jkelly, Julesd, Juliancolton, Jusdafax, Kakofonous, Keilana, Kelovy, Kimon, KnowledgeOfSelf, Koolkid875, Krawi, Krun, Kungming2, Kwamikagami, L Kensington, Lalalaabc123, LeaveSleaves, LeyteWolfer, Lifeisagame247, Linnell, Lotusfield, Lukas Blade, Luk, Macedonian, Mackintyre, Makalathomas22, Marek69, Mark, Martin451, Math Champion, Matt Deres, Mattgardner4, Matthead, MatthewMillican, Maxfield, Meishern, Menchi, Mendaliv, MetaruKoneko, Mightymights, Mike s, MikeWazowski, MirkMeister, Mondria, Moogledan, Morwen, Mr Adequate, Mrdice, Mx3, Mydoctor93, MyrddinEmrys, NHRHS2010, NaiPiak, NeilEvans, Nev1, Nevakee11, Nivix, NotAnonymous0, Nsaa, Obradovic Goran, Ochib, OldakQuill, Opponent, Orangemarin, Oreo Priest, P0per, Patstuart, Paul August, People.are.watching, Persian Poet Gal, Peter Clark, Peter Isotalo, Pharaoh of the Wizards, Philip Trueman, Phlegat, Pinethicket, Plastikspork, Prosperosity, Pumpmeup, Pupster21, Queenmomcat, Raganaut, Ravenous, RazorICE, RealDoctor, Reconsider the static, Redvers, Reikku, Renato Caniatti, Rettetast, RexNL, Rrburce, RyanGerbil10, SMC, Sannse, Sasoriza, Sceptre, SchiftyThree, Scjessey, Sean D Martin, SeventyThree, ShadowRangerR1T, Shadowmaster13, Shanes, ShelfSkewed, Shotwell, Sm91, Smalljim, Smappy, Smartpants101, Smith Jones, SnowFire, Scopspsycho, Sp, Sparrowgoose, Spike35031, StaticQuill, Stealth500, Stgnwiki, Suffusion of Yellow, Superxemilis, T@nn, THEN WHO WAS PHONE?, TUF-KAT, Tacolover22, Taeho, Tencv, Tempodivalse, The Master of Mayhem, The Thing That Should Not Be, The little green pig, TheStripedOne, Therasnos, Thingg, Tiddly Tom, Tide rolls, Tinton5, Todd, Tommy2010, Tot12, Truthkeeper88, Tucci528, Uncle Miltly, Unclebigcats, UtherSRG, Valsepert, Vary, Violetriga, W.D., Wanderer, Wetman, WikHead, Wiki-BT, Wiki13, Wikichickey, Wikitoov, Wurth Skidder, Xhsfootball27, Xplod348, Yellow1500, YourEyesOnly, Youssef, Zenlax, Zwilson, Ziedas, 712 ,55717 anonymous edits

Metis *Source:* <http://en.wikipedia.org/w/index.php?oldid=510664407> *Contributors:* A Train, AMouse, AS, Andre Engels, Andrew Dalby, AnnaKucsma, Arabani, Aranel, Aris Katsaris, Atlantis maniac, Bacchiad, Bibi Saint-Pol, BillRitch, Bookworm857158367, Brion VIBBER, CNichols, CalicoCatLover, Chameleon, Che!, Courcelles, Davidiad, Denisarona, Deucalionite, Didactohedron, Dimondlover222, DocWatson42, Download, Drew12345789, Eclecticology, Elizabennet, Ellsworth, Enchanter, Evilbunnie, FocalPoint, Fungusfire, Gaius Cornelius, Glenn, Gombang, Gverret Tered, Haymouse, ICE77, IRP, Imrek, J.delanoy, Jh12, Jic, Jyril, Karl-Henner, Keereann, Khz, Kwamikagami, Lima, LittleDan, Mackluv, Mar vin kaiser, Martin451, Matdrobes, Messiboi, Metissuck, Mike Rosoff, Nanodeath, Niceguyedc, Nishkid64, Novangelis, Omnipedian, Ozroadster, Philip Trueman, Pjposullivan, R'n'B, Renato Caniatti, Robbiexyle, Ryulong, Simon Peter Hughes, Sketchmoose, Snagglepuss, Snake712, Snowwolf, Stan Shebs, Starry maiden Gazer, Stopthatastronaut, T@nn, The Duke of Waltham, Tucci528, Ugur Basak, Urhixidur, UtherSRG, Versageek, Violet Baudelaire, Wetman, Xufanc, 86 anonymous edits

Charites *Source:* <http://en.wikipedia.org/w/index.php?oldid=507426341> *Contributors:* AS, Abyca, AndreaniW, Andrew Dalby, Astronautics, Attilios, B9 hummingbird hovering, Bacchiad, Broigne, CARAVAGGISTI, Ceoil, Charis lee, Che!, Clark89, Colonies Chris, D. Webb, Davidiad, Deflective, Deor, DocWatson42, Dobby Wuid, Drakusrazel, Dysmordrepanis, Echoray, Elerium, Elonka, Epr123, Ewlyahocom, Flauto Dolce, Goldfritha, Gtrmp, Gurch, Inexplicable, Isnow, Iwfi, Jahsonic, Jennavecia, Jerzy, Jonathanriley, JorisvS, Kaldari, Kimon, KnightRider, Kwamikagami, Lee M, LostLeviathan, Lradrama, M-le-mot-dit, Mattis, Mboverload, Mimarx, Montrealsais, Neddyseagoon, Neelix, Niceguyedc, Nicke L, Nolamgm, Notinasnaid, Obradovic

Goran, Omnipedian, Panellet, PauAmma, Paul August, Phlyaristis, Polylerus, PoptartKing, PresN, RP459, Reikku, Renato Caniatti, Rich Farmbrough, Richard Barlow, Rjo, Robina Fox, Rtkat3, Satansrubberduck, Schumi555, Shikai shaw, Sidhekin, Silence, Snozzberry, Squids and Chips, T@nn, The Singing Badger, Thecheesykid, TpbBradbury, Tucci528, Urhixidur, Vrenator, Wetman, WhyBeNormal, Wiki Raja, William Avery, Woodysee, ZhiRandom, 87 anonymous edits

Oneiroi *Source:* <http://en.wikipedia.org/w/index.php?oldid=482911764> *Contributors:* Aaron Kauppi, Andrew Maiman, Bunnyhop11, Che!, Cubelodyte, Cww, Cyril Uberfuzz, Davidiad, Deucalionite, Esoglou, Fighting Fefnir, FinalRapture, GladiusMaximus, Irish Pearl, Iwfi, JCarlos, Jack Upland, Kimon, KnightRider, Kuralyov, Lethe, Maris stella, Metodicar, Minesweeper, Mkizer, MoolfBITE, Nachteilig, Nick Number, Npd2983, Numbersix, Omnipedian, Oneiros, Opiateirin, Palmtree silhouette, Pishogue, R'n'B, Rajpaj, Ricky81682, Schneelocke, Silverthorn, Snakenerd, T@nn, TallNapoleon, Tinuviel91, Tucci528, Undead Herle King, Xezbeth, Zinnmann, 57, 55717 anonymous edits

Adrasteia *Source:* <http://en.wikipedia.org/w/index.php?oldid=499246935> *Contributors:* 2ct7, Andre Engels, Aranel, BD2412, Bacchiad, Bornyesterday, Bryan Derksen, Buster7, Cain Mosni, Captain panda, Catalographer, Davidiad, Deucalionite, Didactohedron, Felizdenovo, FocalPoint, Fordmadoxfraud, GeeJo, Grtmp, Hut 8.5, Iwfi, Kimon, MALLUS, PauAmma, Reikku, Renato de carvalho ferreira, Rubble pile, Simon Peter Hughes, SiobhanHansa, T@nn, Tucci528, UtherSRG, Vary, Wetman, WolfgangRieger, €pa, 21 anonymous edits

Horae *Source:* <http://en.wikipedia.org/w/index.php?oldid=491833606> *Contributors:* ***Ria777, -Ril-, AaronShapira, Abyca, AdelaMae, Andre Engels, Aranae, Bacchiad, Bazonka, Bianchi-Bihan, Charmed4ever, Crux, Cynwolfe, D. Webb, Da Joe, Davidiad, Dbachmann, Dgrnt, Didactohedron, Drdhaval2785, Dureo, Ensiform, Eprb123, Erik the Red 2, Evilfruit, Flauto Dolce, FocalPoint, FordPrefect4r, Funkymuskrt, Gamarino, Glane23, Grtmp, Haymouse, Hmains, ICE77, Iasonnn, Icydragonfire, Isabel100, Iwfi, JHunterJ, Jerzy, Joedeshon, JustAGal, Kyng, LOL, MPerel, Mandarax, Maqs, Matilda, Mboverload, Mineralogy, NERIUM, Neelmack, Omnipedian, Pablo X, Paul A, Paul August, Pgrampp, Philafrenzy, Picus viridis, Pink!Teen, Polylerus, Pomte, Pouya, Qwerty Binary, Renato Caniatti, Rentier, Rillian, Robodoc.at, Sam Korn, Scriberius, Spitfire19, T@nn, Teneyesone, The Man in Question, Theranos, Tucci528, Ufinne, Urhixidur, WereSpielChequers, Wetman, Yamara, 52 anonymous edits

Bia *Source:* <http://en.wikipedia.org/w/index.php?oldid=510390960> *Contributors:* Adamantios, Arctic-Editor, Asarelah, Aviados, Bacchiad, Belovedfreak, Big Smooth, Bsaysud, Captain panda, Chronicler, Cissi, Cralize, Davidiad, Deucalionite, Didactohedron, Emperor, Erud, Hansjorn, Haymouse, Hephaestos, Isnow, Iwfi, Kazubon, Lesath, LittleDan, Mrwojo, Mys 721tx, Omnipaedista, Qwerty2, Ravenous, Sentokisei, Slawojarek, Smitty, Stephenb, Sven Manguard, TUF-KAT, The Singing Badger, Tucci528, Umberto Petrocelli, UtherSRG, Vatrena ptica, Waacstats, Woohookitty, 36, 55717 anonymous edits

Eros *Source:* <http://en.wikipedia.org/w/index.php?oldid=509931856> *Contributors:* APT, Acather96, Agent Smith (The Matrix), Alansohn, Alba, Alexf, Alexlayer, Altenmann, Amit6, AnakngAraw, Andonic, Andre Engels, Angelo De La Paz, Anonymous Dissident, Antaeus Feldspar, Anthony Appleyard, Aranel, Archanamiya, Arctic-Editor, Arjun01, Armandovinch, Arnavauchadhy, Artemisboy, Ashley Y, Atlant, August, Austriacus, AzaToth, Bacchiad, Backtable, Bald Zebra, Bdesham, BecauseWhy?, Bensin, Biker Biker, Blehfu, Bodnotbod, Bongwarrior, Borg2008, Brookie, Burnedthru, CLANCYandKRISTEN, CSWarren, Cactus.man, CalicoCatLover, Calmer Waters, Caltas, Captain Infinity, Ccson, Ceoil, Chase me ladies, I'm the Cavalry, Christopherstein, Cloak3000, Comestyles, CommonsDelinker, Comp25, Courcelles, Cratbro, Cyclonenim, Cynwolfe, DARTH SIDIOUS 2, DJ Clayworth, Dante Alighieri, Darth Panda, Datele18, Davidiad, Dawn Bard, Deadrock94, Deeprivia, DelianDiver, Delldot, DeltaQuad, Demi, Den fjättrade ankan, Derek Ross, DesertFly3, Deucalionite, Didactohedron, Dina, Discospinster, Dodiad, Dodo, Download, Dr Renarchy, DreamGuy, Drsuzyb, E Wing, E. Fokker, Ezeamon, Echeyre, Edward321, Ein2015, Emilie.lse, Eprb123, Eric-Wester, Erik the Red 2, Erik9, Etapia003, Euriditi, FF2010, Falcon8765, Favonian, Fiarill, Fj13, Fliprhino, Floydian, FocalPoint, France3470, Fuzzform, G026r, GVOLT, Glane23, Godheval, Gogo Dodo, Gwernol, Haham hanuka, Haiduc, Hairy Dude, Hans Dunkelberg, Hatman34, Haymouse, Hazard-SJ, Helix84, Henryvick304, Hiloley, Historygeek2008, Husond, Hut 8.5, Imorthodox23, Innab, Invertzoo, Iohannes Animosus, Irish Pearl, Ixfid64, J.delanoy, JNW, Jackfork, Jeff G., Jeffrey O. Gustafson, Jfsang, Jh12, Jim1138, Jmlk17, John Smythe, Jojhutton, Jovianeye, Jpgordon, Julian Mendez, Jusdafax, KRISTENandCLANCY, KalamazooFan2, KalamazooFan3, Kanonkas, Keskev1, Kevin310, Kimon, Kitsunegami, Kjtork, Kody rox, Kudret abi, Kwamikagami, Kyng, Lareine, LeaveLeaves, Lee M, Leftyman, Lesgles, LiDaobing, Lordkazan, Lotje, Luk, Lupin, Lupinoid, Lupo, M4gnum0n, MPA, Magicjewel, Malwinder25, Mark76uk, Martin451, MaterialsScientist, Mav, MaxSem, Mayormaynot, Mboverload, Mclay1, Meckfdjr, Mephistophelian, Mercury, Metatron's Cube, Michael Bednarek, Midnightblueowl, Mike Rosoft, Moogwrench, Mopoes, Mychele Trempetich, NYArtsnWords, Nabla, Nagelfar, NawlinWiki, Nephthya, Nikknighten, Nlu, Nohan21, Nuno Tavares, Nuttyskin, Oilstone, Onorem, Oreo Priest, Orphan Wiki, PlonDevelopment, Paul August, Paulpars, Pedro Pamplona, Peterdijones, Phaedriel, PhilKnight, Philip Trueman, Pibw1, Pickle444555, Plastikspork, Polylerus, Prodego, Qu33nj1995, Quale, R'n'B, RandomStringOfCharacters, Raven in Orbit, Rdsmith4, Regibox, Rembrandt.duits, Renato Caniatti, ResearchRave, Riisikuppi, Rjwilmsi, Robin Hood, Rokfaith, Romanm, Romansoldierspqr, RoseMarie96, Rosekeller, RowanInBlack, Rtburke, Russki516, SSSN, Ratanke, SchreiberBike, Seaphoto, Sevenstones, Slarson, Slightsmile, Slowking Man, Snigbrock, Snowlolf, So God created Manchester, Some jerk on the Internet, Spilbrick, Staffwaterboy, Stan Shebs, Steffenakachuck, Steinsky, Stephenb, Stevenmitchell, Stevertigo, Sweet xx, T of Locri, T@nn, Tangent747, Tcncv, Temporaluser, Thatguyflint, The Anome, The Thing That Should Not Be, Tide rolls, Tucci528, Tyrol5, UtherSRG, Vanished User 0001, Vrenator, Wetman, White Ash, Wildt, William Leadford, Wimt, Wwallacee, Xiahou, Xjk, Yamamoto Ichiro, Yinyc, Yngvadottir, Yobmod, Youssefsan, Zeimusu, Zoga11, Тиверополюк, 696 anonyumous edits

Apate *Source:* <http://en.wikipedia.org/w/index.php?oldid=508853516> *Contributors:* Anir1uph, Hectonichus, Tamfang, TexasAndroid, 1 anonymous edits

Eris *Source:* <http://en.wikipedia.org/w/index.php?oldid=510084984> *Contributors:* 10.168, 152.163.206.xxx, 157.178.1.xxx, 23skidoo, Abyca, Adashiel, Adthebad12, Agne27, Akhilleus, Akhrisov, Aklitia, Alessandro, AmericanLeMans, Andersenman, Andre Engels, AndreiniW, Andres, Angie Y, Archibald Fitzcheaterfield, Art LaPella, Artemisboy, Asarelah, Aunftof6, BD2412, Bacchiad, Banus, Basilicofresco, BehemothCat, Ben-Zin, Betaeleven, Bibi Saint-Pol, BierHerr, Bigbluefish, Bighominid, Bigwyrn, Binky The WonderSkull, Bjones, Bryan Derksen, BryanG, Burnsauce, C6541, CZ22, Caltas, CambridgeBayWeather, Cattona, ChiMama, Chisner, Chris Stangl, Ckatz, ColinMcMillen, Comicist, Connor Kent, Conversion script, Cool pokemon trainer, Cosh, Cougarwalk, Crazycomputers, Crazyeddie, Cuchullain, Curb Chain, Curps, D. F. Schmidt, DIEGO RICARDO PEREIRA, Daibhid C, Danielfowl, Dan328, DarkFalls, Davidiad, DenisMoskowitz, Diannaa, Didactohedron, Digital infinity, Eequor, El-Ahriairah, Eleassar, Elizium23, Elvenscout742, Equazcion, Evilbunnie, Exvicious, Feyenatic london, Ferconex, Fish and karate, Flewis, Fordmadoxfraud, Fourthgeek, Gaius Cornelius, Garion96, Gimmetrow, Glen, Glenn, Graham87, Graymornings, GreatWhiteNortherner, Grtmp, Gunter.krebs, Hadal, Halcionie, Harvestdancer, Hateless, Iamthatlath, Ilmari Karonen, Infolover123, J.delanoy, Infolover123, J.delanoy, Jallan, JamesAM, JamesFox, Jeff G., Jeff540, Jeshii, Jim.henderson, Jim1138, JohnBlackburne, JohnEMcClure, Jor, Josh Grosse, JoshuaZ, Jpbrenna, Justinwerden, Kanonkas, Kdau, Kitsunegami, Koolio225, Kpjas, Kuneshka, Kuralyov, Kutera Genesis, Kwinston, Kyaa the Catlord, Lament, LapoLuchini, Leonard G., LietKynes, Lieutenant Waaxe, LittleOldMe, Lotje, Luke4545, M-le-mot-dit, Mac Davis, Macduff, Manco Capac, Maqs, Marblespire, Marek69, Mario777Zelda, MarkSutton, Marknau, Martarius, Mithuicad, Maxim, Menchi, Merman, Midasman, Mike Teavee, MikeyChalupa, Mintrick, Misa J., Morwen, MrChupon, Ms2150, Mudbrixix, Murdoch, Nbound, Neenerjag, Neodammerung, Ngorongoro, Nimakha, Nipisiquit, Nixdorf, Nixer, No One of Consequence, Nocturnalsleeper, Odyssees, Omglazers, Omnipedian, Osho-Jabbe, PGWG, Paulthemime, Pepper, Phaedriel, Phirazo, Phluid61, PicketyFence, Pigman, Plastikspork, PranksterTurtle, Qrc2006, R'n'B, RSSStockdale, RainbowOfLight, RandomCritic, Randy Kryn, Readeagle688, Reedy, Refuteku, Renato Caniatti, Rettetast, Rjwilmsi, Roofus, Russki516, Ryulong, SD5, Sannse, Satanael, Scooter, Scriber, Shadowlynk, Shawn in Montreal, Shii, Sijo Ripa, SinatraFonzarelli, Something14, Squids and Chips, Stork, Superk1a, Synergy, T@nn, TAnthony, TJF588, TKB, TUF-KAT, Tasogare, Tchoutoye, That Jason, Thatcher, The Anome, The High Fin Sperm Whale, The Singing Badger, The Tom, TheOldJacobite, Theranos, Thirdleg32, Thor2000, Tigrahawk, TreasuryTag, Trewal, Tucci528, Ugen64, Urhixidur, UrsaFoot, Versus22, Vicki Rosenzweig, Vipinhari, Voretus, Weelijimmy, Wetman, Wikianon, Wikidemon, Wil 9156SPR, Willking1979, WinstonSmith, Wireless Keyboard, WonderbreadUSA, Woohookitty, Writtenright, Waelgast wæfre, Zack, Zanderredux, Zelchenko, Zntrip, Zocky, Ό οϊστρος, 328 anonymous edits

Thanatos *Source:* <http://en.wikipedia.org/w/index.php?oldid=507972975> *Contributors:* 2tuntony, ABF, APT, Acropolis of Thanatos, Aeldaar, Alansohn, Alexius08, Altenmann, Analoguedragon, Andonic, Andres, Android Mouse, Andyman1125, Antonio Prates, Appius Psychopompos, Asenine, Aunftof6, AussieOzborn au, Beland, Benc, Bigamusj, Billy2qt, Bkwillwm, Bolinball, BorgQueen, BrettAllen, Bwilkins, C xong, Carlon, Catalographer, Cause of chaos, Cerebral, Cgranade, Che!, ChrisO, Cmdrjameson, CuteHappyBrute, Cynwolfe, DARTH SIDIOUS 2, DBaba, DIEGO RICARDO PEREIRA, DJ What the Bleep, Da Joe, DanMS, Daniel anderson, DanielCD, Davidiad, DeansFA, Deathdante66613, Deledrius, Deor, Deucalionite, DionysosProteus, DocWatson42, Dogman15, Dstlascaux, Dvavasour, Dysepsion, Dzhim, E. Megas, ESKog, Eekster, Eequor, El-Ahriairah, Eldaran, Emperorbma, ErkinBatu, Esperant, EvelinaB, Excirial, Fama Clamosa, Fearnothing, FinalRapture, Fourdegrees, Fuzzform, Gaius Cornelius, Ganymede Deimos, Gildemax, Gladius, Grtmp, Gvaccari, HadesDragon, Haymouse, Herbee, Hibana, Hopiaakuta, Hu.alexandre, Huddlebum, IJLK, Info232, Inhumandecency, Invertzoo, Iridescent, Irish Pearl, Isotopian, Iwfi, J.delanoy, Jahsonic, Jerzy, Jnestorius, Jrugordon, Jusdafax, Kai svenson, Kaijan, Kaaok, Kaobear, Keilana, Ketsuekigata, Kimon, Kimse, Kingpin13, Kkate, Knave84, KnowledgeOfSelf, Kosmocentric, Kraftlos, Krithin, KrytenKoro, Kubigula, Lanz, Liftarn, LilHelpa, Links42, Linuxerist, Lisatwo, LocKi, M.nelson, Macedonian, Macronyx, Magioladitis, Mailer diablo, Makemi, Mallerd, Mana Excalibur, Mandarax, Marnersilas, Mboverload, McGeddon, McJeff, Mclay1, Meco, Mendaliv, Menjensen57, Microcell, Mobius Soul, Morkolds, Ngoquangduong, Niceguyedc, Nightscream, NinjaSketch, Nishkid64, Nothingbutmeat, Omegafouad, Omicronpersei8, Opiateirin, OutSidEr, Oxymoron83, PN123, Peanutsfish, PedroCarvalho, Persian Poet Gal, Peters22, Philip Trueman, PhnomPencil, Piano non troppo, Pit, Plastikspork, Prateepops, Proxima Centauri, Psixx, Pundit, PurpleHeartEditor, Pyrop, Queen Rhana, R'n'B, R3xj, RegretionPrice, Reisio, Renato Caniatti, Res2216firestar, RevRagnarok, Rjo, Roleplayer, Romannn, Rpeh, Rtkat3, S. SDC, Saforest, SanGatiche, Sandalfury, Sarefo, Satanael, SchiftyThre, Schzm, Sdorrance, Sephknows, Seraphochir, Shadzar, Shinju, Silverthorn, Simon Peter Hughes, Slothroplopez, Smellyk, Snowolf, Soulight, Spearhead, Stenvenbe, Suzumebachisecret, T@nn, TUF-KAT, Takusa, Tanthalas39, Tanuki Z, Tbotch, Teknocrat123, TexasAndroid, Thanatos necrium, Thanatos666, Thanos6, The Thing That Should Not Be, TheFarix, TheOldJacobite, Thecowflys, Thend, Thesis4Eva, Throwaway85, Tregoweth, Tremor99, Troglo, Tonyb1, Tucci528, Veinor, Visor, WadeSimMiser, Wetman, Wickethewok, Woohookitty, Woudloper, Wretched wraith, XavierGreen, Ye Olde Luke, Youandme, Κοσσανδρα, 553 anonyumous edits

Hypnos *Source:* <http://en.wikipedia.org/w/index.php?oldid=497044599> *Contributors:* .mrt, AS, Aaron Kauppi, Abyca, Admiral Valdemar, Aethralis, Agj, Alansohn, Alton, Andre Engels, Andres, Aranel, Arthena, Asarelah, Aseneath, AvicAWB, Boing! said Zebedee, Bolowno, Brian Gunderson, Bruce lee, Bryan Derksen, Busterbros, CalicoCatLover, CanadianLinuxUser, Cacsms, Ceady, Closedmouth, Conversion script, DanielCD, Davidiad, Deor, Deucalionite, DocWatson42, Drilnoth, Eekster, Ellsworth, EmCat24, Feyandstrange, Fighting Fefnir, FisherQueen, Frankenpuppy, Fullcrygal, Gabriel leonardo, Gdr, Geogre, George The Dragon, Gladius, God of dreams, Guy Peters, Gwen-chan, H4x, Haiduc, Hashar, Haymouse, Hydrogen Iodide, Irish Pearl, J36miles, JamesBWatson, Joshua11123, Kimse, KingTT, Knight of Truth, Kriiiiis, Ksd5, L Kensington, Lamro, Liastnir, Lostangeles, Luxdormiens, Macedonian, Magioladitis, Marcosm13, Maurice Carbonaro, Mclay1, Mephistophelian, Minesweeper, Mr Monkey358, Muad, Natalie Erin, Nosaj9806, NunoAgostinho, Obradovic Goran, Omnipedian,

Pat9118, Petr Kopač, Philip Trueman, Pinethicket, Plastikspork, Puffin, Recognizance, Renato Caniatti, Ricky81682, Rtkat3, Saurian, Schneelocke, Seaphoto, Shakko, Shapesjr, Simon Peter Hughes, Simon_J_Kissane, Sonarklipse, Soporaeternus, Stenvenh, StephenKingFan100, T@nn, Tarquin, The Chief, Theotherness, Tide rolls, Tigerboy1966, Tommy2010, Tripps, Tucci528, VenomousConcept, Wderiamjh, Wereon, Wetman, Woohookitty, XX brothers, Youandme, Z10x, 154,55717 anonymous edits

Greek sea gods *Source:* <http://en.wikipedia.org/w/index.php?oldid=494748801> *Contributors:* Aldux, Amit6, Antandrus, Apokryltaros, Aranel, Avocado, BD2412, Bacchiad, Blue520, Bluedenim, Borg2008, Castanea dentata, ChicXulub, Cureden, DabMachine, DanielCD, Deucalionite, Drunkenmonkey, EntChickie, Erud, Explicit, Goodnightmush, GrifterMage, Grubb244, Gtrmp, Gunslinger1812, Haukurth, Hazhk, Hurricane111, Igifinn, Jdelanoy, James Arboghost, Jmcc150, Kimon, Kubigula, Latka, Little Mountain 5, Macedonian, Mairi, Mr pand, My76Strat, O.Kosloski, OnePt618, Onesecondglance, PhilKnight, Pinethicket, Portillo, Quale, Rklawton, Rob Lindsey, Satanael, ShelfSkewed, Smalljim, Snekx, Stenvenh, T@nn, Theranos, Tide rolls, Ukexpatt, Wetman, Wolfrock, Woohookitty, Yachtsman1, 105 anonymous edits

Cetus *Source:* <http://en.wikipedia.org/w/index.php?oldid=508442708> *Contributors:* A little insignificant, Akhilleus, Andycjp, Angela, Apokryltaros, Aranel, BD2412, Bacchiad, Bayandidi, Benc, Borg2008, Bryan Derksen, Che!, Cybercobra, Davidiad, Declan Clam, Deucalionite, DreamGuy, Evercat, Finlay McWalter, FoekeNoppert, France3470, Frecklefoot, Huttarl, Iokseng, Iustinus, Iwfi, Johnbod, Killy mcgee, Knyght27, Lantan2004, Margo, Martarius, Metodicar, Mordicai, Nagash01, Oceanblueeyes, Oceanblueeyes87, Omnipadista, Omnipedian, PT67Tunggul, Paul August, Pharos, Phlyaristis, Pmanderson, Proserpine, Raven in Orbit, Rjwilmsi, Robin Hood, Robodoc.at, Royal Scottish, Rtkat3, Rursus, Rwalker, SolLuna, Stenvenh, Susan118, T@nn, TAnthony, The Man in Question, Theoketos, Tucci528, Urhixidur, Vague Rant, WhisperToMe, WilliamKF, Yahia.barie, Yorkist, Z10x, 42 anonymous edits

Nereus *Source:* <http://en.wikipedia.org/w/index.php?oldid=507771098> *Contributors:* 137.111.132.xxx, Abyssadventurer, Acalamari, AnakngAraw, Andrew Dalby, Aranel, Arusom, Attilios, AxelBoldt, BD2412, Bacchiad, Benc, Borg2008, Catalographer, Che!, Conversion script, Cynwolfe, El duderino04, Erik the Red 2, Everyking, Glenn, GoddessOtome, Helios13, Herr Beethoven, HyDeckar, ICE77, Iwfi, J.delanoy, Jdubowsky, Kimse, Mathwhiz 29, Mintleaf, Nicke Lilltroll, Omnipedian, Paul August, Peanutsfish, Phlyaristis, Presto8, Raven101, Renato Caniatti, Rich Farmbrough, Roshan220195, Rtkat3, Satanael, Sgeureka, Seba5618, Sgeureka, Shikai shaw, SoSaysChappy, Sparrowgoose, Stenvenh, T@nn, Taxico, The Ants Are My Friends, Theranos, Thue, Tucci528, Wetman, 59 anonymous edits

Thetis *Source:* <http://en.wikipedia.org/w/index.php?oldid=500302670> *Contributors:* 09mauerj, 130.94.122.xxx, 83d40m, A8UDI, Adrian.benko, Agne27, Ahoerstemeier, Akamad, Akhilleus, Andonic, Andres, Antandrus, Art LaPella, Artemisboy, BD2412, Bacchiad, Badgernet, Bryan Derksen, CaptainJae, Carrot Pikmin, Ccson, Ceoil, Cessator, Che!, Colonies Chris, Cuchullain, Curps, Cynwolfe, DIEGO RICARDO PEREIRA, David Schaich, Davidiad, Deor, Dr RB Howe, Dzordzm, Ed Poor, EoGuy, Figma, Geogre, Gilliam, Glenn, Grutness, Gurchzilla, Guy M, Hiding, ICE77, Ida Shaw, Ijon, Iridescent, Itai, JPX7, JamesAM, Jimjoe, JoanneB, John, Ketil trout, Kpjias, Ladywolf13, Leondumontfollower, Luk, Marrisman3, Massimo Macconi, Mightymights, Montrealais, Morel, Morwen, Mottenen, Mskadu, Mygerardomance, Nicke Lilltroll, PBS-AWB, Paul August, Paxsimius, Puckly, RSStockdale, Rdu, RedWolf, Renato Caniatti, RexNL, Rojypala, Rrburke, Rtkat3, Salgueiro, SchreiberBike, Sgeureka, Sketchee, SmilesALot, Stackja1945, Stenvenh, Suwa, T@nn, The Thing That Should Not Be, Tom Lougheed, Travelbird, Tucci528, Ugur Basak, Uncle Milty, UtherSRG, Vaznav, Wetman, Woohookitty, Xjy, YanA, Yonwe, YourEyesOnly, 132 anonymous edits

Amphitrite *Source:* <http://en.wikipedia.org/w/index.php?oldid=505678105> *Contributors:* ACSE, Akhilleus, Alkari, Andre Engels, Andrew Dalby, Austriacus, Bacchiad, Benea, Bucephalus, Ceoil, Che!, ChrisO, CommonsDelinker, Curps, Dvdm, Davidiad, DocWatson42, Doortmont, Edgar181, El-Ahraiiah, Enchanter, Erianna, Facts707, Fethers, FinnWiki, Ghirlandajo, Hajatvrc, Hede2000, Imorthodox23, J.delanoy, JForget, JaGa, Jj137, JuJube, KPTEEB, Kitana19, KnowledgeOfSelf, Kutu su, Laurellias, Luokehao, Lycacn, Monu bcn, Manuel Anastácio, Mahennessey, Menchi, Mentifisto, Mintleaf, Neddyseagoon, Nicke Lilltroll, Noctibus, Omnipedian, PWilkinson, Paul August, Paul-L, Pigman, Polyamorph, Portillo, Qwyrxian, Regibox, Renato Caniatti, RexNL, Rich Farmbrough, Robertson-Glasgow, Rocastelo, Ruy Pugliesi, SandS Creative, SevenTen, Severa, Silivrenion, Smitty, Stenvenh, Stepa, T@nn, TUF-KAT, Tabletop, The Epopt, Tom Lougheed, TreasuryTag, Tucci528, Tyciol, Wetman, Wikipelli, Xooll, 92 anonymous edits

Triton *Source:* <http://en.wikipedia.org/w/index.php?oldid=511024686> *Contributors:* Ahoerstemeier, Andres, Andrew Dalby, Aranel, Artemisboy, Ascidian, Auric, BD2412, Bacchiad, Beland, Ben Ben, BillFlis, Bloodpack, Boongie, Brotherh2o, Bryan Derksen, Calas, Caponer, Che!, ClamOp, Coolcats304, David10110, Davidiad, Dewritech, Dfddg, Didactohedron, El-Ahraiiah, Enviroboy, Eras-mus, Exo Kopaka, Floaps, Framamax, Frosted14, Fylbecatulous, Giganaligabyte, Gilgamesh, GoingBatty, GrayFullbuster, Invertzoo, IronGargoyle, Isofox, J Heath, Japanese Searobin, Jauhienij, Kbroceo, Kukini, Kwamikagami, Lame Name, Lecorbeau5, Lotje, Magnus Manske, Mallanox, Mariasaido, Martarius, Maybenottoday, Menchi, Michael Hardy, Mottenen, Mykas0, Nick Number, Noblieion, Northgrove, Novangelis, Noym, Nuno Tavares, Olympic god, Omnipedian, Onceonthisland, Paul August, Pentium1000, Per Honor et Gloria, Petrb, Pioneer-12, Polisher of Cobwebs, Posiedongod, Postdlf, Promethean, Puckly, Ravenous, Renato Caniatti, RodC, Ronhjones, Roscelese, Rosuav, RussBlau, Salomis, SandS Creative, Sandman, Scottandrewhutchins, Seedlessgrapes84, Sietse Snel, Simon Peter Hughes, Stenvenh, Stepa, T@nn, Tamfang, The Utahraptor, Theornamentalist, Thingg, Useight, Vorapsak, Wesley, Wetman, ZZZ, Саша Срефановић, 201 anonymous edits

Proteus *Source:* <http://en.wikipedia.org/w/index.php?oldid=502630713> *Contributors:* -- April, .mdk., 1000Faces, Abyssadventurer, Adhawk, AgadaUrbanit, Ahoerstemeier, Ajgorhoe, Aletheia2000, Alexca1, Amikake3, Andre Engels, Andrew Dalby, Andyz0, Apostrophe, Arcarius, Argo Navis, Arthene, Bacchiad, Baldhur, Banazir, Bay b blu iis, Bdodo1992, Beached Oil Tanker, Benbread, BillyPreset, BjKa, Brentdax, Brian Kendig, Brion VIBBER, Bryan Derksen, C2saint, CalicoCatLover, Ceyockey, Che!, Colonies Chris, Conversion script, Curps, DannyDaWriter, Darth Panda, Dbudding, Declytype, Dekkanar, Dimo414, EmilyRose, Erianna, Fadookie, Fanra, Florentino flor, FoekeNoppert, Fvw, Gadfiun, Gaius Cornelius, Gau1990, Gexzilla10, GoingBatty, Goldfritha, Green Giant, Hairy Dude, Hephaestos, Hqb, Ifnkovhg, Ihcoyc, Imasleepviking, Itzuvit, JIP, JMD, Jackelfive, Jamesontai, Jauerback, Jauhienij, Jaynoch, JeLuF, Jeronimo, Jfdwolff, Jltitell, Jmundo, Jorge Stolfi, Joy, Keilana, Khukri, KingKean, Koernrad41, Koleganator, Kostisl, Kralizec!, Kupirijo, Leandro, LeaveSleaves, Lestrade, Luis Dantas, M.arunprasad, MPF, Macedonian, Macellarius, Magnus Manske, Mahlum, Mauls, Megan1967, Mephistophelias, Midasminus, Minghong, Moeron, Montag451, Nandayo, Natui, Neelix, Norwikian, Nunh-huh, Nvowell, Ode2joy, Omnipedian, OwenX, Oxymoron83, PTCohn, Paul Barlow, Paul-L, Philip Trueman, Planescape:Nameless, RSStockdale, RandyS0725, Ravenous, Recurring dreams, Renato Caniatti, Rje, Rjgibb, Robin Hood, RossF18, Salgueiro, Schmittey, Scientizzle, Scott Paeth, Scott5834, Scriberius, Sonjaaa, Stenvenh, Suitov, Superk1a, T@nn, Tarana, Tassedeche, Tchussle, Thanos777, Thue, TimBentley, TomeeX7, Tucci528, UnseemlyWeasel, UtherSRG, Veledan, Wetman, WhisperToMe, Wk muriithi, Womzilla, XJamRastafire, Xelene, Yerro, Yill577, Yintan, 209 anonymous edits

Phorcys *Source:* <http://en.wikipedia.org/w/index.php?oldid=507157313> *Contributors:* AS, AaronShapira, Andrew Dalby, Aranel, Arsia Mons, Art LaPella, Bacchiad, Benc, Bender235, Bradleyosborn, Bryan Derksen, Captain panda, Catalographer, Che!, CommonsDelinker, Davidiad, Deucalionite, Dondooler, FoekeNoppert, Freddy0945, GTBacchus, Gau1990, ICE77, Intelligentsim, Iwfi, Jjtm, JorisVS, Knutux, Kostisl, Lpgeffen, MacTire02, Mdebets, MioUzaki, Mr.crabby, Mrwojo, Neddyseagoon, Neutrality, Nick Number, Nightscream, Noneofyourbusiness, Noym, OLEnglish, Omnipedian, Phlyaristis, Proserpine, Robertson-Glasgow, Roschowski, Satanael, Shii, Slawojarek, Spenpiano, Stenvenh, THEN WHO WAS PHONE?, TOO, Tbhotch, Theranos, Tim Q. Wells, Tucci528, Urhixidur, Utcursch, VenomousConcept, Wetman, WhisperToMe, 28 anonymous edits

Pontus *Source:* <http://en.wikipedia.org/w/index.php?oldid=508235119> *Contributors:* Amit6, Aranel, Bacchiad, Bearcat, Benc, Bennó, Captain panda, Catalographer, Che!, Chochopk, Countakeshi, CristianChirita, Davidiad, Deucalionite, Erud, FoekeNoppert, Geelo, GhostA113, Giant Blue Anteater, Helios13, Hmains, ICE77, Infovarius, IvanLanin, Iwfi, Jaynoch, Karl-Henner, Katharineamy, Kazubon, Magioladitis, Manu bcn, Mightymights, Moshe Constantine Hassan Al-Silverburg, MrArifnajafov, Mschlindwein, NERIU, Narsil, Nick Number, Noym, Omnipedian, Paul August, Peanutsfish, Presto8, Quinlan Vos, RG104, RafaAzevedo, Renato Caniatti, RexNL, Rockfang, Rule 56, Satanael, Ssaull, Stenvenh, Stevenmitchell, Stone, Tbhotch, Waacstats, West.andrew.g, Wetman, Woohookitty, Xjk, Yerro, Тиверополиѣк, 51 anonymous edits

Oceanid *Source:* <http://en.wikipedia.org/w/index.php?oldid=509053207> *Contributors:* Ahoerstemeier, Andrew Dalby, Art LaPella, Bacchiad, Bkonrad, Bobo192, Bryan Derksen, Ccson, Che!, Chesnok, Curps, Davidiad, Deipnosophista, Deucalionite, Didactohedron, Dream of Nyx, Dryke, Dyanega, Enchanter, FaithWhiteRose, Frecklefoot, Freemangordon, Gtrmp, Haham hanuka, Hede2000, ICE77, JQF, JamesAM, Jean-François Clet, Jeffsterz, John Price, Kimiko, LadyofShalott, Looxix, MegX, Nanodeath, Neddyseagoon, Okc, Omnipadista, Omnipedian, Phlyaristis, PhnomPencil, Queen Rhana, Radagast83, Raven in Orbit, Ravenous, Revan Itrl, Rjwilmsi, Roschowski, Satanael, Shii, Slawojarek, Spenpiano, Stenvenh, T@nn, Terrasidius, TheParanoidOne, TigressofIndia, Tucci528, Tydaj, Umberto Petrocelli, Wayland, Wlodzimierz, Zaboomafoo1234, 61 anonymous edits

Nereid *Source:* <http://en.wikipedia.org/w/index.php?oldid=510852010> *Contributors:* 129.128.16.xxx, 20040302, Ahoerstemeier, Alexf, Amalthea, Andrew Dalby, Angr, Anthony Appleyard, Art LaPella, Astronautics, Axidos, B137, Bacchiad, Baranfin, Boneyard90, Bryan Derksen, CFred, Chauchothenchacho, Che!, Chetvorno, Cmichael, Conversion script, Cynwolfe, Davidiad, Didactohedron, Dracobolt, Dysmorodrepanis, Elockid, Erianna, ErikTheRed13, Frecklefoot, GB fan, Garret212, Glenn, GrahamBould, GrecianLord, Gtrmp, Hellisp, Henry Carrington, Hesperian, Iamunknown, Ichi TK, J.delanoy, JaGa, Jan eissfeldt, Kenirwin, KnightRider, Kwamikagami, Lfvc1, Looxix, Macrakis, Metodicar, Moonraker12, Moscowconnection, MrArifnajafov, Music Sorter, Neddyseagoon, Neelix, NickW557, Omnipedian, Paul August, Paul-L, Philip Trueman, Phlyaristis, Pumpkinhead 88, Quiddity, R'n'B, Raven in Orbit, Ravenous, Rtkat3, Sabri76, SarahStierch, Sietse Snel, Spenpiano, Stenvenh, T@nn, Tanuki Z, The Banner, Thecheesykid, Theranos, Tucci528, Typric, Waldir, Wetman, Whbonney, Zane crawford, 78 anonymous edits

Naiaid *Source:* <http://en.wikipedia.org/w/index.php?oldid=509157422> *Contributors:* ***Ria777, 334a, Adam sk, Ahoerstemeier, Alex contributing, Altenmann, AnakngAraw, ArglebargleIV, Atlantas, Betacommand, BlakJakNZ, Bluemoose, Bmearns, Bobblehead, Boneyard90, Borgx, Bryan Derksen, Butko, Bwilkins, CRGreathouse, Ccson, Che!, Chetvorno, CommonsDelinker, CrazySexyCool, DIEGO RICARDO PEREIRA, Didactohedron, Dimitrii, DocWatson42, Dream of Nyx, El-Ahraiiah, Epr123, FerrousTigrus, Flowerparty, Future Perfect at Sunrise, Geogre, Gilliam, Giorgio Baroni, Gtrmp, Gutsul, Hdt83, Healthinspector, Irish Pearl, J.delanoy, Jakegothic, Java7837, Jeeny, Kariudof, KathrynLybarger, KrakenHammer, Kitsquare, LOL, La Pianista, Lankiveil, Laurent paris, Lotje, Marcus Brute, Mccartichoke, Melodychick, MercuryBlue, Mintrick, Music Sorter, NathanLee, Nono64, Nyenyec, OllieFury, Omnipedian, OverSS, Paul August, Perl, Peter Clarke, Phlyaristis, Phường Huy, Portillo, Puckly, Quiddity, RJFJR, Raven in Orbit, Ravenous, RedWolf, Redheylin, S, Santryl, SarahStierch, Scorpion0422, Shac, Spicurl, T@nn, TUF-KAT, The Man in Question, The Thing That Should Not Be, Thesis4Eva, TsukiIn3k0, Tucci528, Victoriadwards, Wetman, Why Not A Ducky, WhyBeNormal, WurmWorm, Z10x, Zeimusu, 87 anonymous edits

Chthonic *Source:* <http://en.wikipedia.org/w/index.php?oldid=506845829> *Contributors:* ***Ria777, 1000Faces, 1812ahill, 6birc, 83d40m, AJR, AlexanderKaras, AliaGemma, Andycjp, Angela, Anjwalkor, Attilios, B99 hummingbird hovering, BOZ, Bacchiad, Backtable, Benchilada, Blackenedbutterfly, Bluejay Young, Borg2008, Bradleyosborn, BrettAllen, Canonblack, Cassowary, Ceoil, Chawil, Crawlth, Cryius, Dawkeye, Dbachmann, Deflective, Deucalionite, Dgies, DocWatson42, Drbreznjevic, Dustynfeathers, EastTN, Erud, Esrever, Fabprincess, Foobaz, Gabrielbodard, Gilgamesh, Gogo Dodo, Gtrmp, Gwalla, Hairy Dude, HarryHenryGebel, Hazhk, Hongoog, Hpart13, Iandron, Innnotminkus, JKeck, Jakegothic, Julia Rossi, Kampu, Katachthonios, Kinotgell, Korath, Kwamikagami, LadyofShallott, LeDiableBrun, Leandrow, Lfh, Macedonian, Mar2194, Maria Sieglinda von Nudeldorf, Markisgreen, Maurice Carbonaro, MaxSem, Mercury McKinnon, Michael Naulvey, Missjessica254, Mushroom, Natbridge, Nculwell, Nihiltrus, Orman.michael, OttoMikaeli, Pantaloon, Paul August, Pharos, Phyesalis, Pigman, Polylyrus, Qwyrxian, Qxz, R'n'B, Retodon8, RlyehRising, Rocko1124, Sanitycult, Satanael, SatyrTN, Scotliterary, Secretlondon, Selket, SilkTork, Soul assassin, Speight, Spenpiano, Squalk25, Stenvenhe, Steveprutz, Swervy a, T@nn, Tchoutoye, Tinuvie191, Tjn3wton, Valtyr, Vorodorer, Vyxx, Wereon, Wetman, XanderW, Xezbeth, Yasth, Yiorgos Stamoulis, Zeimusu, 161 anonymous edits

Hades *Source:* <http://en.wikipedia.org/w/index.php?oldid=510865898> *Contributors:* (jarbarf), *drew, 11kellen11, 1337 r0XX0r, 165.123.179.xxx, 16keske, 192.146.136.xxx, 194.196.100.xxx, 206.45.97.xxx, 213.1.167.xxx, 2D, 3rdAlcove, 98fan300, A More Perfect Onion, A hebrew, ABF, ADKRd94, AKGhetto, Abbabash, Abeg92, Adashiel, AdelaMae, Accis, Aeonx, Aericanwizard, Agent Smith (The Matrix), Agharo, Ahoerstemeier, Aitias, Ajraddatz, Alagos, Alambra, Alansohn, Aldux, Alefor, Alemily, Alexf, Alexius08, AlexiusHoratius, Alison, Alternator, Alyx Bradford, AmpicolSteinway, Anaxial, Andi d, Andonic, Andre Engels, Andresfelquintero, Andrew123, Andrew86, AndrewP86, Andrewpmk, Andromeda, Andy M. Wang, Andycjp, AngBent, Animalslover, Ann Stouter, Anna Lincoln, AnnaFrance, AnnaKucsma, Anonymous Dissident, Antandrus, Anthony Appleyard, Antipatros, Antiuser, Apacheneo, Arabani, Arabella13, Arda Xi, ArgosDad, Arimasa, Aristophanes68, Arjun01, Ark, Art LaPella, Arthana, Arthurian Legend, Asarelah, Ash, Asizfirne, Astronautics, Athenais39, Atm153, Atorpen, Avb, Avoided, Awien, Ayla, B'er Rabbit, BW95, Bacchiad, Bacchiboy, Bakilas, Balkaster, BarretB, Bart133, Bartman1123, Beano, Beemer69, BehemothCat, Ben Ben, Ben Tibbets, Ben Ioper, Bennetto, Big Bird, Big Brother 1984, Bigfred12345846382625, Bigger digger, Blainegamez, Blake-, BlanchardB, BlindEagle, Blue bolt9, Bluecolor2, Bluetorch43, BluishPixie, Bobisbob2, Bobo192, Bongwarrior, Borg2008, Boxingdon, Brian123zx, Bud0011, Buzzy661, C'est moi, CIS, CJWilly, CWenger, CWesling, Calabraxthis, Calamitas-92, CalicoCatLover, Caltas, Calvin 1998, CambridgeBayWeather, Camw, Can't sleep, clown will eat me, Canderson7, Canterbury Tail, Cantiorix, Capricorn42, Capt. James T. Kirk, Captain Wikify, CaptainVindaloo, Carlaude, Catalographer, Catgut, Causa sui, Cweddwards, Cdc, Chaldean, Charlesrdill, Chasingso, Chazchaz101, Chetlaibo, Choft, Chriskl02, Christopher Parham, Christopher Thomas, Cicaneo, Circeus, ClovisPt, Coching, Codex Sinaiticus, Comp25, ConCompS, Conversion script, CoolMike, Coopol, Courcelles, CovenantD, Cpl Syx, Credema, Crystallina, Csigabi, Ctolt, Cunaay, CynofGavuf, Cynwolfe, DARTH SIDIOUS 2, DJ Claythorn, DJSupreme23, DMacks, DVD R W, DVdm, Dabomb87, Dan D. Ric, DangersPrincess, Daniel Olsen, Darth Panda, Dawewild, David Schia, David.Monnaix, Davidiad, Davidnvn, Dawn Bard, Db099221, Dblk, De728631, Deadlystrike6, Defender of torch, Deflective, Delirium, Deldot, Demix17, DenisMoskowitz, Deor, DerHexer, Deucalionite, Diannaa, Didactohedron, Diego Grez, Dimboukas, Dina, Dingbat46, Discospinster, Dither, Divespluto, Djpl44, Dlao, Dlohcierekim, Dmitri Yuriev, Dodo, Dogman500, Don4of4, Dougz1, Dr. Zoidberg2.0, DrPhen, Drat, Dreadstar, Dream of Nyx, Drekmorin, Drichter53, Drmies, Ducksauce1727, Dudedude12341234, Dudeman40k, Dukedeniro, DVmsnicter, Dysepsion, Dysprosia, E Wing, ERcheck, ESKog, East718, Ebizur, Eclectology, Eclipsio, Editor2020, Eekster, Equor, EinsteinClone, Ekws, El C, El CID, Ellassint, Ellismur, Elyada, Emre D, Encephalon, Enchanter, Entropy, Eprb123, Equendil, Erebus Morgaine, Eric-Wester, Erik the Red 2, Erinallen09, Erutuon, Eubulide, EvelinaB, Evercat, Everyking, Evilgohan2, Excirial, Eyrian, FF2010, Fahadsadah, Falcon8765, Faradayplank, Farosdaughter, Farsight001, Favonian, Feiriri, Fieldday-sunday, Firien, Flightx52, Flyaway07, Formdadoxfraud, Forgetaboutme123, Francisco Valverde, Freakazoid93, Freakazoid, Fremley, Friginator, Frizzzydevl, Frozen4322, Funandtriv1, Funnybunny, Fyyer, GDonato, GPHemsley, G5MR, Gadium, Gaia Otavia Agrippa, Gail, Gaius Cornelius, Galo1969X, Gamaliel, GamingWithStatoke, Gawaxay, Gen Scinmore, George The Dragon, Gerbrant, Gfoley4, Gforce20, Gilliam, Gimmetrow, Ginsengbom, Gjd0001, Glane23, Glengordon01, Glenn, GoGi, Goliemaster121, Gogo Dodo, Goldfritha, GoneAwayNowAndRetired, Gorkister, Goustien, Gracenotes, GraemeL, Graham87, Greatal386, Greatone1234567, GrimKeeper, Grossminster, Grover714, Grstain, Grunt, Gunner768, Gunther211, Gurch, Gwernol, Gushier, Gökhan, HJ Mitchell, Hadal, HadesSon, Haeb, Haemo, Hairhorn, Hajor, HalfShadow, Hammer1980, Hans Dunkelberg, Hans404, Haploidavey, HappyInGeneral, Happylobster, HarlandI, Haruth, Hatred is so simple, Haza-w, Hazhk, Hemmingsen, Hephaestos, Hike395, Hmwith, Hotrococdile, HubHikari, Hunter42294, Hut 8.5, Hygelac, ICE777, II MusLim HyBRdII, IPSOS, IRP, IShadowed, Iamironman101, Ian Spackman, Ian13, Ida Shaw, Ignos, Igoldste, Igordebraga, Ilovescrews3423, Im.a.lumberjack, Imaku, Imc, Imorthodox23, In ictu oculi, Infrogmation, Inka 888, Instinct, InvaderJillm42, Irdescent, Iriseyes, Irishguy, Irmgard, IronGargoyle, Island, Itz refleks, Ixf6d4, Izehar, Izicata, J. Spencer, J.delanoy, J04n, JForget, JHMM13, JHeinonen, JNW, JTBX, JYolkowski, Jac16888, Jake Wartenberg, James.S, Jan11989, Jamocky, Jauhenij, Javert, Jcw69, Jeff G, Jeffrey Mall, Jeno84, JensenDied, Jghell097, Jim Bell, JimVC3, Jj137, Jkelly, Jmlk17, Jncraton, Jni, Johann Wolfgang, John Price, John254, Johnnack593, Johnny Au, Jon Cates, Jonathan Tweet, Jonathan jh, Josh Grosse, Josphibbo, Jossi, Joyous!, Jsc83, Juliancolton, Jusdafax, Jws1986, KHM03, KJ577, Kablammo, Kahimari, Kajisol, Kanodin, Kateshortforb, Katieh5584, Kchishol1970, Keegan, Keilana, Kewp, Khabs, Killy mcee, Kimon, Kimse, King of Hearts, Kingpin13, Kizor, KnowledgeOfSelf, Koifish4life, Kolbasz, Kookoo275, Koolokamba, Kori9000, KoshVorlon, Krashlndon, Krnpri44iv, Kudulo, Kurtto, Kwekubo, Kyle Barbour, L Kensington, L'Aquatique, La Pianista, Lakers, Lamina-le-sédentaire, Latols, Leadwind, LeaveLeaves, Liguem, LikelLakers2, LilHelpa, Lilflip007, Lima, Littlebutterfly26, Lmcelhiney, Logotu, Lolial1234567, Looxix, Lord Optor, Lord zolan, LovesMacs, Lradrama, LucaviX, Luna Santin, MC10, MER-C, MFago, MZMcBride, Macrakis, Macy, Magister Mathematicae, Magnus Manske, MainMod, Makemi, Mallanox, Malwinder25, Manfi, Marauder40, Marechal Ney, Marek69, Markaci, Markerer, Martian.knight, Martin451, Master Deusoma, Matt789654, Matusz, Maxis ftw, Mayfly may fly, Mboverload, McGavin, McSly, Measure, Medusalover, Mengesman, Metroker1, Methnor, Mgosse, Michael bin, MichaelMaggs, Mightymartin, Mike Rosoft, Mike6271, Mild Bill Hiccup, Millermk, Millerviki, Mimihitam, Mintrick, Mirv, MissAlyx, Mitumasa, Mjanja, Mjk2357, Mjr162006, Mmem05yne, Moeron, Momo san, Moogwrench, Morgan Katarn, MorganaFiolet, Mr Stephen, Mr.superawsome, MrH, Mrclean2, Mrpscad, Mrzombiezzz, Mschel, Msmaggiemay, Murderbike, Myanw, Mygerardomance, MysterM, Myths1233, N1RK4UDSK714, N5iln, NaivaxWolf, Nakon, NamelessPig4321, Nas777, Natalie Erin, Nateking11293, Sango123, Satanael, ScaldingHotSoup, Pablo X, Padme22, Patstuart, Paul August, Paul Ebermann, Pauli133, Pearle, Peter James, Peter Karlsen, Pnk, Phantomstve, Phenz, Phi*nix, Philip Trueman, Phlegat, Phoenix-wiki, Phunting, Piano non troppo, Pigman, Pikawil, Pinethicket, Plasticup, Plastikspork, Platypusjones, Pmantosh, Pnkrocker, Poeloq, Pokemonpunk, PoliticalJunkie, Polylyrus, Ponyo, Porterjoh, Portillo, Possum, Potmos, Prari, Princeton17, Pro66, Pugu, Purple rains06, Pyrospirit, Qaddosh, Qaz, Quantepl, Quintote, Qwertyfood, R'n'B, RJaguar3, RSStockdale, RadioFan, RadioKirk, Radon210, Rakwiki, Rama, Ran, RandomCritic, Raptulora, Raven in Orbit, Reach Out to the Truth, Reahd, Reaper Eternal, Reedy, Reevnar, Renaissancee, Renato Caniatti, Repoed2, Res2216firestar, Retired username, RexNL, RiTWVesta, Riley Huntley, Ringil, Rintrah, Rjwilmsi, Robert K S, Robinandroid, Roger McCoy, Roland Kaufmann, Romanm, Royalguard11, Royboycrashfan, Rrburke, RuiMalheiro, S h i v a (Visnu), S. Neuman, SFH, SJP, SMC, SURIV, Saburo Hirano, Sagaciousuk, Salamurai, Sam Korn, Sampo Torgo, Samuel Blanning, Samwb1123, Sango123, Satanael, ScaldingHotSoup, SchiftyThree, Schwam, Schmo, Scipius, Scjessey, Scohoust, Scottandrewhutchins, Scroten, Seaphoto, Seba5618, Secret of success, Seleukosa, Shadebug, Shadowjams, Shammack, Sharpie83, Signalhead, Silence, Simeon H, Simon Peter Hughes, Singerspell, SiobhanHansa, Sir Nicholas de Mimsy-Porpington, Sjakkale, Sjeheiss, SkerHawx, Skizzik, Skorpio-88, Slugmaster, Sluzzelin, Smalljim, Smeenge32, SmileToday, Smitty1337, Snake712, Snigbrook, Snoyes, SoLando, Sojoho09, SpaceFlight89, Special Cases, SpeedyGonsales, Spencer195, SpudHawg948, Sshadow, Staeiou, StaticGull, SteinfeldJ, Stenvenhe, Stephenb, Storm Rider, StradivariusTV, Striver, Stuartcallow, Studerby, StuffOfInterest, Super-Magician, SuperSaiyaMan, Superk1a, Superlaharl, T-man, the Wise Scarecrow, T@nn, Taco325i, Tadpole9, Tamarslay3, Tangotango, Tanthalas39, Tbtotch, Teddks, Tempodivalse, Terrx, Tevam1, Thanatos Nikos, Thanos6, The Dark, The Eppot, The Haunted Angel, The Rambling Man, The Red, The Thing That Should Not Be, The sock that should not be, The undertow, The wub, TheCatalyst31, TheDJ, TheNewPhobia, Thedemonhoo, Thedjatlubrock, Theodolite, Theopolisme, Theros, Thesrealnyquist, Thiaf, Thinge, Thisisbossi, Thomasshowardiii, Thor2000, Thunderboltz, Tide rolls, Tigrhawk, Til Eulenspiegel, Tim Q. Wells, Timwi, Tiptoety, Tizio, Tohd8BohaihuGh1, Tom harrison, Tombomp, Tomfulton, Tommy2010, Tomtheman5, Tony Fox, Tprbadbury, Tpellman, Tremoloblu, Trevor MacInnis, Triwbe, Tsailun, Tubedogg, Tucci528, Tumble, Tunnels of Set, Tulo Lomon, Tuspun, Tutterdivi, Twoskieswatching, Twoosponfuls, Tyler, Ugur Basak, Ukexpat, UltimatePyro, Uncle Dick, Underwood06, Urhixidur, Utcursch, UtherSRG, Vanilla Cake becca, Vellela, Versus22, Victor Yus, VictorianMutant, VirtualDelight, Vladislav Dracula, Vrenator, Vyran, Wafulz, Waggars, Warsilver, Watch37264, Wayne Slam, Wendell, Wetman, Who, Whsshuka, Wiglaf, WikHead, Wiki alf, WikiPuppies, Wikieditor06, Wikieditor1988, William Avery, Willow177, Wjburley9, Wj2, Wknight94, WoodElf, Woohookitty, Worldspass, Xahras, Xbspiro, Xx kaya-chan xx, Yahadreass, Yamamoto Ichiro, Yetikiller5, Zazou, Zeon96, Zero3, ZooFari, Zsijn, Zundark, Île flottante, Сааша Срефановић, أحمد , とある 白い猫, 3029 anonymous edits

Persephone *Source:* <http://en.wikipedia.org/w/index.php?oldid=510164535> *Contributors:* 1000poems, 1234567890cheese, 13711jw, 194.117.133.xxx, 5Celcius, 83d40m, 90 Auto, A. Parrot, A8UD1, Aaron Schulz, Abc.mikely, Abc123katie, Abtinb, Abyca, Academic Challenger, Acoper619, Acroterion, Adam Bishop, AdjustShift, Ahoerstemeier, Aitchdawg, Ajraddatz, Akhilleus, Alan Liefing, Alan McBeth, Alansohn, Aldux, Alexpinette, Almw113, Alpha Quadrant (alt), Andonic, Andre Engels, Andy Genné, Anetode, AniMate, Anna 125, Anonymous44, Antandrus, Antiuser, Arabani, Arakunem, Arco Acqua, ArglebargleIV, Arjayay, Arthana, Athinaios, Athyna, Attilios, Auntof6, Ave Caesar, Axosman, Ayla, Azuris, BD2412, Babajobu, Bacchiad, BarretB, Beezhive, Before My Ken, Belovedfreak, Benwildeboer, Bfigura's puppy, Bhadani, BillC, Blue Beta, BluishPixie, Boffob, Boge97, Bongwarrior, Booty443, Borg2008, Brian0918, Btharper1221, Buckdj, C+C, CLW, CWii, Can't sleep, clown will eat me, CapitalR, Capricorn42, Carandraug, Caryllec, Catalographer, Catgut, Centrx, Cfaiide, Charles Edward, Charles Matthews, ChiMama, Choricority, Chris the speller, Chrisabraham, Chzz, Ciaraaravenblaze, Cimorcus, Clausangeloh, Cody5, Conversion script, Courcelles, Crimsonshadow61636, Crvst, CutOffTies, Cynwolfe, Cyrtis D, DC, Dantheman531, Davevild, Davidiad, Dbachmann, DeadEyeArrow, Deep Thought, Deflective, Deldot, Demi, Deor, Deryck Chan, Dewritech, Dfrg.msc, Discospinster, Dissolve, DonMan8848, Douglas Michael Massing, Download, Dudedudeman, Duinemerwen, Dycedarg, Dyersgoodness, EDG161, ESKog, Ed g2s, Edward321, Equor, Ekws, Emre121212, Englishmajor07, Enigmanam, Enviroboy, Etrrig, Eugene-elgato, Evb-wiki, Evenios, Evercat, Evibunnice, Extransit, FTAAPJE, Farazars, Favonian, Fiona Cs, Flewis, Flowmotion920, Fluri, Frecklefoot, Furry, Fæ, Gauss, Gd, George Ponderevo, Germoid, Ggadov, GhostPirate, Gianfranco, Gilgamesh, Ginsengbom, Gitana7, Glane23, Glen, Glenn, Gnowor, Gogo Dodo, GoldenMeadows, Goldfritha, Goustien, Grafen, Gravitan, Grayshi, Grunty Thraveswain, Gtsheep, Gurch, Gwarfan3333, Gwernol, H8jd5, Hadal, Hairy Dude, Hakimbashir, Haploidavey, Happy7091, Hbdragon88, Healthinspector, Helios13, Helloher, Hermitage17, Husond, Hydrogen Iodide, Igwellndowntrodden, Imc, Imorthodox23, ImperatorExercitus, Irish Pearl, Ivantis, Ixf6d4, J.delanoy, JForget, JaGa, JamesAM, JanInad, JasonPenney, Jastrow, Jessesaurus, Jim1138, JjOhNn KkOniNgSs, Jmundo, Jock Boy, John Price, John of Reading, JohnofPhoenix, Jojthutton, JonMoore, JonnyLightning, Jcurrie, Jwy, Jyrl, KairosX23, Katalaveno, Kateshortforb, Kbdank71, Kbevis1, Keilana, Kimse, Kroose, Ks 7508, Kukini, Kwamikagami, Kyulu, LAX, Lazylaces, Leafyplant, Lear's Fool, Lectoran, Leovizza, Lerura, Lesnail, Leszek Jaficzuk, Liam.johannesson, LizardJr8, Lmblackjack21, Lmcelhiney, Loren.wilton, Lotje, Luigri30, Luke4545, Luna Santin, Lzur, MICHAELRAMAS, Madchevor, Maddyanddrachel, Magister Mathematicae, Majorly, Makalathomas22, Malleus Fatuorum, Mandarax, Manfi, Mark Arsten, Martarus, Marvellsmuse, MaterialsScientist, Mathfan, Mblau, MearsMan, Melanieazure, Mephistophelian, Messier 87, Michael Bednarek, Midnightblueowl, MikeVitale, Millat.ibrabim, Mogism, Mondigomo, Mono, Montrealais, Monty845, Morganmichaels, Morning277, Moskoff, Mr pand, Mrkuder, Mukadderat, Mybusthys101, Neelmack, Neier, Neurolysis, Neutrality, Nev1, Nibfdj, Nick Number, Nicklelon, Noldeac, Nonexistant User, Nsaa, Observation, Ohnjaynb, OllieFury, Omegium, Omnipedian, Osm agha, OverlordQ, Oxfordwang, PL290, Patriarch, Patstuart, Paul August, Pdcok, PersephoneM, Persian Poet Gal, Peruvianllama, Phalanxpursos, Pharaoh of the Wizards, Phenz, Philip Trueman, Philippe, Phlyaristis, Piano non troppo, Picapica, Picus viridis,

Pigslookfunny, Pilotguy, Plastikspork, Pmanderson, Pmj, Postdlf, PreRaphaelite, Proserpine, Pstanton, Puffin, QueenPersephone, Quercus basaeachicensis, R'n'B, RL0919, Randomdude28, RavShimon, Rdsmith4, Reedy, Renato Caniatti, Rentastrawberry, RetiredWikipedian789, RexNL, Reywas92, Ripe, Rkool, RobertMfromLI, RogierWV, Ron Ritzman, RonhJones, RosannaTufts, RoyBoy, Rtkat3, Rudoleska, Sah911, Sam Hocevar, Samohtar, Sanchom, Sayouka, SelfStudyBuddy, Seraphim, Serasuna, Seresin, Severa, Shadowjams, Shanes, ShelfSkewed, Shoy, Shuffy111, Silence, Sizzle Flambé, Skywayman, Sneltrekker, Snowgrouse, Sotakeit, SpuriousQ, Srushe, Stacerrox23, Stardust8212, Staticshakedown, Stenvenhe, Stevensaylor, Steveprutz, Suffusion of Yellow, Sun Creator, Susvolans, Swim2win4evr, SwisterTwister, Szark, T@nn, TFD, TUF-KAT, Tabletop, Tanthalas39, Teoryn, Tesseran, Tgeairn, ThatPeskyCommoner, The Epopt, The Great Honker, The Man in the Muffin Man, The Thing That Should Not Be, TheRanger, Thejctclubrock, Themusicteacher, Theodolite, Thestaff, Thetrick, Tiddly Tom, Tide rolls, TimBentley, Tinatreason, Tonyrex, True Pagan Warrior, Trusilver, Tucci528, Twospoonfuls, Ugur Basak, Unicorn 21, Unyoyega, Upi, Upsiddown, UtherSRG, Vaughan, Versageek, Vrenator, Wetman, Wheresmichellex3, WhisperToMe, Whollabilla, Winhunter, Wisdom89, Wmahan, WoodElf, Woohookitty, Wallacee, X., Xaari, Xchrisblackx, Xev lexx, Yambond, Yuckfoo, Yurtyurt, Yuval madar, Zoe, Zora, Zoul, Zundark, Андрей Романенко, Тиверополиник, على نسب, 1372 anonymous edits

Hecate *Source:* <http://en.wikipedia.org/w/index.php?oldid=510697663> *Contributors:* alyn.post., 00 Sorceress 00, 83d40m, A. Parrot, AJ295, AS, Adavies42, AdelaMae, Aeonx, Airbag190, Aitchdawg, Akhilleus, Alagos, Alai, Alatari, Amalas, Andres rojas22, Annajannajones, Anthony Appleyard, Artemisboy, Arthena, Asarelah, Ashley Y, Atelae, Atif.i2, Audaciter, Auréola, Autoerrant, Bacchiad, Bannedman123456789, BehemothCat, Belovedfreak, Belzub, Bender235, Bodrumlife, Bongwarrior, Borg2008, BorgQueen, BrettAllen, Bryan Derksen, Bua333, CJ, CalicoCatLover, Caltas, Careless hx, Carnun, Catalographer, CertainMiracle, Charles Matthews, Che!, Chris the speller, Chzz, Classicsboy, ClaudiaM, ClaudiaVice, Cocytus, Colonies Chris, Conversion script, Cookieemont632, Crculver, Cretanforever, Cubs Fan, Cynwolfe, DAC1956, DARTH SIDIOUS 2, DBaba, Daniel Olsen, Danny, Davidiad, Davorg, Dawkeye, Decoetee, Deflective, Derek Ross, Detroit. Import, Deucalionite, Dialectric, Discospinster, DocWatson42, Dodo, Dorcia, DreamGuy, Drmies, Duford, Durova, Eequr, Electricpeppers, Ellsworth, EoGuy, Eprb123, Erik the Red 2, Ettrig, Evercat, Ex ottyuhr, Failinglunch, Fantasyliterary, Fcp, FlamingSilmari, Flauto Dolce, FlyHigh, FoekeNoppert, Folklore1, Fractly, Froid, Furius, Fuzzypg, Gabrielbodard, Gaius Cornelius, Galenthis, Gay King, Geoffg, Geogre, Gilligan Skipper, Gjs238, Glorious Goddess, Goddess Gift, Gonzalo84, Grey Maiden, Gtrmp, Guy Peters, Gwernol, Haploidavey, Hattrem, Hmains, Holothurion, IPSOS, Imorthodox23, IthinkIwannaLeia, J Greb, JMS Old Al, JP The Wanderer, JPX7, Java7837, Jimp, Joehua1996, John Price, Johnston.2@osu.edu, Juanc1317, Jyril, Kathryn NicDhàna, Kavita9, Kbh3rd, Keahapana, Kim Dent-Brown, Kinaro, Kingpin13, Koweja, Kpjas, Kungfuadam, Kwamikagami, LuckyKLOvers24, La goutte de pluie, Lady Mondegreen, LadyofShallot, Larien Earfalas, Leafob1, Leszek Jańczuk, Longhair, Lord Raptorius, Lotje, LucaviX, Lyonluf, M.e, MPF, Mankar Camoran, Marek69, Matt.T, MauriceReeves, Meaghan, Memnon710, Merinda, Mewaqua, Michaelcschiner, Midnightblueowl, Mindmatrix, Minimac, Mintleaf, Modulum, Mohsenkazempur, Moreschi, Moth1701, My name is t i double g er, Mythomaniac, Mythomanic, NantonosAedui, Narsil, Charles Roma, Neddysagoon, Nightside eclipse, Ninjaguy155, Nnm224, Ndu, Oda Mari, Ollios, Open2universe, Oroso, PJonDevelopment, Panellet, Pascal.Tesson, Patrick, PauAmma, Paul August, Paul Barlow, PerlKnitter, Peter cohen, Picatrix, Pigman, Pinethicket, Pinkadelica, Pit, Plastikspork, Pmanderson, Profeader77, Proserpine, Profifiles, Psi36, Psycona, Pulpov1997, Pyrosim, Q43, QuestionMark, R powers, R'n'B, Rbraunwa, Rdsmith4, RedKloner, RedMC, Redmind0, Redstarburst, Research84, Retodon8, Rich Farmbrough, RickK, Rjwilmsi, RobyWayne, RonhJones, Rrburke, Rtkat3, Rychach, Samw, Samwb123, SarahStierch, Shurke, Scuzz187, Seidenstud, Sietse Snel, SilkTork, Simon Peter Hughes, Simonm223, Singingwolfboy, Sizzle Flambé, Smsarmad, Snow leopard grace, Sophiapedia, Sophie means wisdom, Stegop, StephenKingFan100, Stevage, Steven J. Anderson, Stevengravel, Sun Creator, T@nn, THEN WHO WAS PHONE?, Tadorne, TakeAndRake, Tgeairn, The Great Honker, The Singing Badger, Theranos, Thing, Thismightbezach, Thu, Tjchase, Todgar, Tomtheman5, Tony Sidaway, Tregoweth, TruHeir, Ttongy21, Tucci528, Tunnels of Set, Twxs, Typing monkey, UTK007, Ulric1313, Vanis314, Veledan, Wayland, Wetman, Wild ste, Wrad, Writing fairy70994, XJamRastafire, Xanzzibar, Xover, Xuchilbara, Yamara, Zeimusu, 495 anonymous edits

Iacchus *Source:* <http://en.wikipedia.org/w/index.php?oldid=491833825> *Contributors:* Alefbe, AvicAWB, Bacchiad, Catalographer, Colonies Chris, DaBears34, Dbachmann, Demosc, Finn Bjørklid, Fuzzypg, GeeJo, Gtrmp, Ilya, Iwfi, Lotje, Marvellsmuse, Omnipaedista, Onco p53, Paul August, Renato Caniatti, Robert K S, Stenvenhe, T@nn, Tucci528, Waaacstats, Wlodzimierz, WolfgangRieger, Zoe, 14 anonymous edits

Trophonius *Source:* <http://en.wikipedia.org/w/index.php?oldid=483129832> *Contributors:* Auric, Bacchiad, Bubuka, Care, Catalographer, ChicXulub, Chris the speller, Cynwolfe, Davidiad, Deditos, Deucalionite, Erud, Fredrik, Fughettaboutit, Kalogeropoulos, Kyng, Luckyz, Metodicar, Mysdaa, Neoptolemos, Olivier, Omnipaedista, Oskar71, Paul August, Phylaristis, Picus viridis, Quadell, T@nn, Tucci528, Verbumaturge, WhisperToMe, Yueti, Zoicon5, 16 anonymous edits

Triptolemus *Source:* <http://en.wikipedia.org/w/index.php?oldid=497671365> *Contributors:* 13alexander, AS, Adam Bishop, Allens, Artsunlimited, Astronautics, Bacchiad, Badseed, Bryan Derksen, Care, Catalographer, Chronicler, Conti, Cynwolfe, DabMachine, Dbachmann, Dysmordrepanis, Haploidavey, Jackmass, Jan Hidders, Kpjas, Lachatdelarue, Metodicar, Moverton, Neelix, Nick Number, NielsenGW, Paul August, Phylaristis, Quae legit, Rjwilmsi, Robert K S, Stenvenhe, Tucci528, Tullie, Wetman, Wikiklsc, 14 anonymous edits

Erinyes *Source:* <http://en.wikipedia.org/w/index.php?oldid=496139367> *Contributors:* 6, 777nnr, Ahoerstemeier, Alexander Tendler, Alexius08, Alice.haugen, Althrieth, Amosjo, AndreNatas, Astoman, Awakeandalive1, Bacchiad, BehemothCat, Benc, Betaeleven, BillIRitch, Bryan Derksen, Calgary Mike, Caltas, Captain Wikify, Catalographer, Ceoil, Chronographos, CiaPan, Cigarette, Closedmouth, Coasterlover1994, Conversion script, Copysan, CyberSkull, Cynwolfe, DARTH SIDIOUS 2, DBaba, DOSGuy, DanielRigal, Darknight0x, Dbachmann, Dblk, Derek Ross, Deucalionite, Dezidor, Diablokrom, Discospinster, DI2000, DocMara, Doctor Sunshine, Dom Kaos, DrBat, DreamGuy, EdBever, Ellsworth, Ellywa, EncycloPetye, Erraticus, Erkan, Fabartus, Fama Clamosa, Fblan001, France3470, FrancoGG, Frehley, Fuflans, Funnyfarmofdoom, Gaius Cornelius, GhearnLand, Gloern, Gonzonoir, GraemeL, Grarg, Grendelkhan, Grim Revenant, Groyolo, Gtrmp, Gveret Tered, HairY Dude, Haukurth, Helldjinn, Hephaestos, ICE77, Ian Pitchford, IdeArchos, Igodard, IIGreven, Insanity Incarnate, Irish Pearl, Island, JLOROSEN, JPX7, Jake Nelson, Jakegotic, Jancola, Japanese Searobin, Jerzy, Jokes Free4Me, Joshk, Jrdodge, Kaneko ed, Keeper76, Kenneth M Burke, Kipoc, Kjoonlee, Kmsankey, Konlii, Kovden.rm, Krajerino, Krcy2k123, Kur0, Kyng, L'omo del batoio, Languagehat, Lascasas1969, LegendGamer, Leonardo2505, LinaMishima, Lowellian, Madeofmynth, MaterialsScientist, McGeddon, Meegs, Meenasheskbrat, Mercury McKinnon, Mikekelly, Mintrick, Mlouns, Mythgirls, NeilEvans, Nicke Lilltroll, Noclevername, Observer99, Omnipedian, Pablop98, Paercebal, Patriarch, Paul August, Paulr, Pkg, Premeditated Chaos, Quinlan Vos, RR, RandyS0725, Redheylin, Reedy, Renato Caniatti, RichardRB, Rigadoun, Robert K S, Rockdogg, Rocketslayer, Running, RussellWhitaker, Rwnflammang, Sandstein, ScAvenger, Science4sail, Sentokisei, Sheltly16, Silence, SoM, Spacedive, Spenpiano, Stenvenhe, Stizz, Sugaredpeas, Surfersamh, THEN WHO WAS PHONE?, Tedclaymore, Teraswaerto, Terraflorin, Thatdoesnotrock, Thnidu, Titom, Ttu103, Tucci528, Twilsonb, UberMan5000, Velvetron, Vilcxjo, Visage Editor, Vivatforx, Waggars, Wetman, WikiPuppies, Wikipelli, Winchelsea, Wran, Xiao Li, Yurik, Zerokitsune, Ziggaway, Zoe, A, 299 anonymous edits

Glycon *Source:* <http://en.wikipedia.org/w/index.php?oldid=502757885> *Contributors:* ***Ria777, Abdullahazzam, Alex Glycon, Birutorul, Bobby131313, Catalographer, Chronicler, CristianChirita, Cuchullain, Discospinster, Editor2020, Emj, Fvasconcellos, Hmains, Iron Ghost, Joed293, Longhair, Lord88, Midnightblueowl, Mjk2357, Nostler, Ntnon, Omnipaedista, Plastikspork, Polylerus, Pxmia, Rjwilmsi, Rojomoke, Tabletop, Thermaland, TimBentley, Ysangkok, 36 anonymous edits

Pan *Source:* <http://en.wikipedia.org/w/index.php?oldid=509091886> *Contributors:* 123abczo, 13dbaker, 23skidoo, 28bytes, 4twenty42o, 5hin3, 5telios, 78.26, 90 Auto, Aaron north, Achowat, Adashiel, Adiamas, Aitias, Akendall, Akidd dublin, Alansohn, Alex Bakharev, AlexPlank, Alexf, Alexios Chouchoulas, American Eagle, Andre Engels, Andres, Angela, Angr, Anti-Nationalist, Archiemann, Aremith, ArglebargleIV, Arn0ldBax, Arthur Rubin, Atropos, Attilios, August, Autunimjersey, BD2412, Bacchiad, Backlash Forwardslash, BaronGrackle, Bassjon0, Bding, Benc, Bentogea, Bice, Big Bird, BlueCaper, Bobo192, Bookworm857158367, BorgQueen, Borgx, BrOnXbOmBr21, Brainyiscool, Brighterorange, BrokenSphere, BruceSwanson, Bryan Derksen, Bubbab98, Burek, Clreland, CalicoCatLover, Carryanation, Casliber, Catalographer, Catalpa, Ccson, Cherrylover, Childzy, Chzz, Closedmouth, CocoaEmbry, Courcelles, Crohnie, Cyborg Ninja, Cyclonenim, Cynwolfe, DARTH SIDIOUS 2, DVD R W, Damuna, DanielCD, Danno ok, DarkFalls, Darth Panda, Daz Baz, Davidiad, Dbachmann, DearPrudence, Deor, Destroyallnoches, Didactohedron, Dipankarn001, Discospinster, Disinclination, Dnapoli1, Doniogo, Dream of Nyx, Drjon, Ec5618, Ed Poor, El C, Eldamorie, Eloquence, Elysionus, Eprb123, Everyking, Excirial, FF2010, Falcon8765, Favonian, FayssalF, FetchcommsAWB, Fieldday-sunday, FisherQueen, Flax5, Fordmadoxfraud, Fortimbras, Fraggel81, Funnominal, Fuzzypg, Fæ, Gaanders, Garganzola, GavinCorder, Geoduck, Glenn, Globeism, GodPan, Gogo Dodo, Golgofrinchian, Gonzalo84, Greatdebtor, Gtrmp, GuitarDudeness, Gurchzilla, Hadal, Haiduc, Hereforhomework2, Heron, Hikui87, Howiemac, IRP, Ian.thomson, Ifnkovhg, Igarg, Imasleepviking, Immunize, Ioverka, Irdescent, JForget, Jackhlawson, Jacques27, JakesGotMilk, JaseronAQuest, Jastrow, Jennavecia, Jerry6599, JesterCountess, Jmrowland, JodyB, John Price, JohnEMcClure, Johnbod, Jon186, JorgeGG, JuneGloom07, Jusdafax, Justincon6420, Karenje, Karl-Henner, Kbdank71, Kbh3rd, Kbudd, Keith D, Kent Wang, Keris Rain, Kidprimitive, Kimon, Kimse, Kissantdel9, Knight of Aslan, Kooloonese, Krilia, Ktrockz15, Kukini, Kyle1278, LadyofShallot, Laurinavicius, LeaveSleaves, LilHelpa, Link1886, Looxix, Lordp, Lotje, Lovelaughterlife, Lunar Jesters, MOrph, MWShort, Macedonian, Majorly, Malleus Fatuorum, MallinDarkcore, Mamalujio, Margacst, Mark91, MarkSutton, Martin451, MartinHarper, Maryovich, Massimo Macconi, MaterialsScientist, Mattis, Maxim, Mballen, MearsMan, Melodychick, Mg.mikael, Midnightblueowl, Mifter, Minesweeper, Minna Sora no Shita, Mintmonkey, Mintrick, Mirv, Miya, MonkeyHateClean, Morning277, Morningstar2651, Mottenen, Mpican, MrSomeone, Mschel, Munky2, Myron Mumbles, Nae'blis, Natelyndes, NawlinWiki, Necris, Neddysagoon, NellieBly, Neurecent, Neurolysis, Nhakimi14, Nick Number, Nicklatop, Nilfanion, Nitrus2112, Not a slave, Ntennis, Nvass, Oberiko, Ohnoitsjamie, Olympic god, Omandeno, OohBunnies!, Orangemike, Orioane, Oxymoron83, P Aculeius, PGWG, PJonDevelopment, PN123, Paanama, Pannn, Panpipe, Paul August, Paul Barlow, Pb30, Pesca, PhilHibbs, Philip Trueman, PhilipGHunt, Phylaristis, Pinethicket, Plastikspork, Postdlf, Primfamily, Pstanton, Puddingpie, Pundit, Puny1234, Quebec99, QueenCake, Qwyrxian, RG2, Rammstein Viking, Rande15, RandomCritic, Rangek, Ranveig, Rattatosk, Raven in Orbit, Rdsmith4, Reaper Eternal, RedWolf, Renato Caniatti, Renski, Revth, Rockstar915, Rrostrom, Rtkat3, Rudjek, Rwnflammang, SD5, Sanford.poon, SarahStierch, Satanael, SatyrTN, ScAvenger Iv, Scix, Scott Tillinghast, Houston TX, Scottandrewhutchins, Scriberius, Serasuna, Sfan00 IMG, Sharmface217, Shelly100, Shocking Blue, Simon the Likable, Sitush, Skizzik, Slady, Slammamas, Slightsmile, Slon02, Smalljim, Snowolf, Shreywood, Stephenb, Stepheng3, Steven Walling, Shammak, Storypath, Strika11, Stwalkerster, Superfreaky56, Symkyn, T@nn, Taoofthe777, Tbtotch, Tellyadict, TennTwister, Thatcher, The Thing That Should Not Be, Thingg, Tide rolls, Tjbk tjb, Tpk5010, Triwbe, Trizow, TrogL, Tucci528, Twas Now, Ukexpat, Una Smith, Uncle Dick, Unyoyega, Versus22, Vikedal, Vina, VirEximius, WPjcm, WTF23434, Waycool27, Wereon, Werideatdusk33, West.andrew.g, Wetman, WikHead, Wikidemon, Wikipelli, Wimt, Zackblast09, Zidonuke, Zlerman, Чапа Срефановић, 920 anonymous edits

Selene *Source:* <http://en.wikipedia.org/w/index.php?oldid=507955318> *Contributors:* 28421u2232nfenfcnc, 2T, ABF, Abyca, AfterFX, Ameaijou, Artw, Aster Selene, Basawala, Belovedfreak, Bgsmithy456, Boa05zs, Bryan Derksen, CalicoCatLover, CarbonLifeForm, Cacasmss, Ceslest, Chovain, ChrisO, Cmdrjameson, CommonsDelinker, Cpq29gpl, Crustallina, Cynwolfe, Daedae, DeadEyeArrow, Dmanning, Dreadstar, Druwhisper, Eequr, Efgn, Ellsworth, EmadIV, Eprb123, Evilbunnie, Eyrian, Fagerhaug, Flauros, FocalPoint, Foogus, Fourthgeek, Gaddium, Gaius Cornelius, Galo1969X, Gladstein, Glane23, Glenn, Godheval, GoingBatty, GracieLizzie, Gurch, Gveret Tered, Hmrox, Hu, Hydrogen Iodide, I thought what I'd do was., II MusLiM HyBrID II, IW.HG, Imorthodox23, Intimidator, Irish Pearl, Isabel100, J.delanoy, JForget, Jackol, Jess Cully, Joe cruz5555, JorgeGG, Joshbrez, Juliancolton, JustinWick, Jzr23, Kaiaterra,

KaleidoscopeKraken, Katerenka, Kevin Ryde, Kilp16, Kimse, Knowledge Seeker, KnowledgeOfSelf, Korath, Kwamikagami, LOL, Lethe dirae, Little Mountain 5, Louis van Appeven, Lowellian, Luk, Macedonian, Machine Elf 1735, Macrakis, Mandarax, Mare-Silverus, Marquisjamesphelan, Maryovich, Mayormaynot, Mclay1, MegSimpson, Megan1967, Megapixie, Mego2005, Mertseger, Mewaqua, Michael Hardy, Mintrick, Monedula, Moshe Constantine Hassan Al-Silverburg, N3philim, Nekura, Niceguyedc, Nn302, Odie5533, Omeganian, Onlim, Orphan Wiki, Oscartecat, PC78, PJonDevelopment, Paine Ellsworth, Passargea, Paul August, Peter Karlsen, Phalanxpursos, Philip Trueman, Piano non troppo, Plastikspork, Pmanderson, Porsche997SBS, R'n'B, RA0808, RL0919, Radon210, RandomCritic, Ravenous, Rebochan, RedFox232, RedWolf, RenamedUser2, Rich Farmbrough, Rjwilmsi, Rrburke, SJP, Sanfranman59, Selenitti, Shadowjams, Silence, Simon Peter Hughes, Sonarklipse, Soronel, Sotaru, StarryWorld, Stephenchou0722, Stepheng3, Stgimp, Stufff, SummonerMarc, T@nn, Tanuki Z, The Laxative, Thweeda, TitanOmega, Tjhiggin, Tom Loughheed, Tony Sidaway, TruHeir, Tucci528, Una Smith, Varlak, Wetman, WikHead, Woodshed, Woohookitty, Wotsalthor, WouterVH, Wwoods, Xanthophilic, Xymeki, Ymupam, ZhiRandom, Zoe, Zoicon5, 299 anonymous edits

Asclepius *Source:* <http://en.wikipedia.org/w/index.php?oldid=510310675> *Contributors:* ARUNKUMAR P.R, Abutorsam007, Abyca, Adam Bishop, AdelaMae, Aitias, Al Silonov, Alansohn, Aldux, Amit6, Arabani, Argos'Dad, Artemisboy, Aspirin99, AssistantX, Aubadaurada, Belovedfreak, Bender235, Betacommand, BlackTerror, Bloodofox, Blue Mirage, Borgx, Borngreta, Branmill99, Bryan Derksen, Captaiin Blue, Catalographer, Chill doubt, Christian List, Cimon Avaro, Ciotog, Closedmouth, Crazyhors, Curps, Cynwolfe, DBaba, DVD R W, Dan D. Ric, Davidiad, Dbachmann, Deflective, Delirium, Deucalionite, Didactohedron, Discospinster, Djumbrosia, Dreadpiratetif, Eagleswings, Ed Poor, Eequor, Ekem, Enkyklios, Erianna, Ev, Fabiform, Fleela, Folksy, Fordmadoxfraud, Gaius Cornelius, Gilgamesh, Glogger, GreatWhiteNortherner, Gurch, Gutsul, Guybrush, Hairly Dude, Harstimes, Hbdragon88, Hectorian, Hpc, Inwind, Isokrates, JSpung, Jastrow, Jezhotwells, JoJan, John K, JohnCD, Joseph Solis in Australia, Josh Parris, Jpbrenna, Jtpickering, Keilana, Keith D, Kim-Zhang-Hong, Kingpin13, Kwamikagami, Leemelk, Luca Borghi, Lukas.S, Lusanaherandraton, Magnus Manske, Mallerd, Mani1, Matthewrbowker, Menchi, Menelaos, Michael Devore, Mjk2357, Mlouns, Mottenen, Mzsilly, NHRHS2010, Nhprman, Nik42, Noclador, Nuthatch, OcciMoron, Oden, PJonDevelopment, Panairjdde, Paul August, Peace and Passion, Peak, Pegatina, Perhelion, Peter Delmonte, Philip Trueman, Phlyaristis, Plastikspork, Pmanderson, Politicaljunkie23, Postdlf, Prioryman, Procrastinator supreme, Prosfilaes, R. S. Shaw, RODERICKMOLASAR, RaCha'ar, RapidReferenceWriter, Rebel, Reedms, Remember the dot, Renato Caniatti, Rich Farmbrough, Rjwilmsi, Robin Hood, Rtkat3, Rtyq2, Rursus, Rwflammang, Sam Weller, Sandstein, SchreiberBike, Seaphoto, Shadygrove2007, Sherool, Shimmin, SignalMan, SiobhanHansa, Solace098, Solipsist, Stevertigo, T@nn, Tagishsimon, Tchoutoye, Tejoman, The Nut, The Thing That Should Not Be, Theognis01, Tiptoety, Tot12, Tsmetai, Tucci528, Tuckerecut, USchick, Ulib, Underwaterbuffalo, Valerius Tygart, Varlaam, Vediovis365, Versus22, Vincent Moon, Viriditas, Wetman, Wfaulk, WikHead, Wikid77, Wikiklsc, Yashgaroth, Youandme, Zarel, Zazzer, Zomno, 262 anonymous edits

Image Sources, Licenses and Contributors

Image:60.2 chaos magno.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:60.2_chaos_magno.jpg *License:* Public Domain *Contributors:* see filename or category

File:Michael4.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Michael4.jpg> *License:* GNU Free Documentation License *Contributors:* Michael Jaletzke

Image:Pergamonmuseum - Antikensammlung - Pergamonaltar 29.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Pergamonmuseum_-_Antikensammlung_-_Pergamonaltar_29.JPG *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* Marcus Cyron

file:Orphic-egg.png *Source:* <http://en.wikipedia.org/w/index.php?title=File:Orphic-egg.png> *License:* Public Domain *Contributors:* Jacob Bryant

Image:Feuerbach Gaea.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Feuerbach_Gaea.jpg *License:* Public Domain *Contributors:* AndreasPraefcke, Salomis

File:Loudspeaker.svg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Loudspeaker.svg> *License:* Public Domain *Contributors:* Bayo, Gmaxwell, Husky, Iamunknown, Mirithing, Myself488, Nethac DIU, Omegatron, Rocket000, The Evil IP address, Wouterhagens, 20 anonymous edits

Image:Birth Erikhthonios Staatliche Antikensammlungen 2413.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Birth_Erikhthonios_Staatliche_Antikensammlungen_2413.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

Image:Aion mosaic Glyptothek Munich W504.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Aion_mosaic_Glyptothek_Munich_W504.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

Image:The Mutilation of Uranus by Saturn.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:The_Mutilation_of_Uranus_by_Saturn.jpg *License:* unknown *Contributors:* 99of9, Amada44, David Angel, Dodo, Foroa, Hairy Dude, Joaquín Martínez Rosado, Louis-garden, Mattes, Sailko, 10 anonymous edits

File:Chronos,sleeping on Wolff grave-ME fec.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Chronos,sleeping_on_Wolff_grave-ME_fec.jpg *License:* Attribution *Contributors:* Mutter Erde

Image:William-Adolphe Bouguereau (1825-1905) - La Nuit (1883).jpg *Source:* [http://en.wikipedia.org/w/index.php?title=File:William-Adolphe_Bouguereau_\(1825-1905\)-_La_Nuit_\(1883\).jpg](http://en.wikipedia.org/w/index.php?title=File:William-Adolphe_Bouguereau_(1825-1905)-_La_Nuit_(1883).jpg) *License:* Public Domain *Contributors:* Bukk, Erri4a, Goldfritha, Lee M, Mattes, OldakQuill, Olivier2, Pierpao, Thebrid, Wst, 1 anonymous edits

File:Paris psaulter gr139 fol435v.png *Source:* http://en.wikipedia.org/w/index.php?title=File:Paris_psaulter_gr139_fol435v.png *License:* unknown *Contributors:* David Angel, Michael Bednarek, Neuceu, Yann, 1 anonymous edits

Image:Nekyia Staatliche Antikensammlungen 1494 n2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Nekyia_Staatliche_Antikensammlungen_1494_n2.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

Image:Rhea MKL1888.png *Source:* http://en.wikipedia.org/w/index.php?title=File:Rhea_MKL1888.png *License:* Public Domain *Contributors:* Bibi Saint-Pol, Dodo, Gau, 2 anonymous edits

File:Saturnus_fig274.png *Source:* http://en.wikipedia.org/w/index.php?title=File:Saturnus_fig274.png *License:* Public Domain *Contributors:* Captainofhope, Perhelion, Tony Wills

Image:Oceanus at Trevi.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Oceanus_at_Trevi.JPG *License:* Public Domain *Contributors:* Infinitebistromathics

Image:Pergamon Museum Berlin 2007034.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Pergamon_Museum_Berlin_2007034.jpg *License:* Public Domain *Contributors:* Gryffindor

Image:Saturnus_fig274.png *Source:* http://en.wikipedia.org/w/index.php?title=File:Saturnus_fig274.png *License:* Public Domain *Contributors:* Captainofhope, Perhelion, Tony Wills

File:The Mutilation of Uranus by Saturn.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:The_Mutilation_of_Uranus_by_Saturn.jpg *License:* unknown *Contributors:* 99of9, Amada44, David Angel, Dodo, Foroa, Hairy Dude, Joaquín Martínez Rosado, Louis-garden, Mattes, Sailko, 10 anonymous edits

File:Rubens saturn.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Rubens_saturn.jpg *License:* Public Domain *Contributors:* Aavindraa, André Koehne, Arbeiterreserve, Avalokitesvara, CommonsDelinker, David Angel, Helios13, Mattes, Shakko, Str4nd, Vincent Steenberg, Wikielwikingo, Yomangani, Zolo, 8 anonymous edits

File:ForumRomanum.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:ForumRomanum.jpg> *License:* unknown *Contributors:* Apalsola, Collard, G.dallorto, Gatto Nero, Joanjoc, Mac9, Nuno Tavares, Sailko, Tillea

File:Tethys mosaic 83d40m Philopolis mid4th century -p2fx.2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Tethys_mosaic_83d40m_Philopolis_mid4th_century_-p2fx.2.jpg *License:* GNU Free Documentation License *Contributors:* 83d40m

File:Tethys 83d40m AntakyaMuseum Turkey.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Tethys_83d40m_AntakyaMuseum_Turkey.JPG *License:* Creative Commons Attribution-ShareAlike 3.0, 2.5, 2.0, 1.0 *Contributors:* 83d40m at en.wikipedia

Image:Pergamonmuseum - Antikensammlung - Pergamonaltar 32.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Pergamonmuseum_-_Antikensammlung_-_Pergamonaltar_32.JPG *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* Marcus Cyron

Image:Rhéa présentant une pierre emmaillotée à Cronos dessin du bas-relief d'un autel romain.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Rhéa_présentant_une_pierre_emmaillotée_à_Cronos_dessin_du_bas-relief_d'un_autel_romain.jpg *License:* Public Domain *Contributors:* Numérisation Google

Image:Pergamonmuseum - Antikensammlung - Pergamonaltar 37.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Pergamonmuseum_-_Antikensammlung_-_Pergamonaltar_37.JPG *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* Claus Ableiter

Image:Mycenae lion gate dsc06382.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Mycenae_lion_gate_dsc06382.jpg *License:* Creative Commons Attribution-ShareAlike 1.0 Generic *Contributors:* User:David.Monniaux

Image:Mnemosyne (color) Rossetti.jpg *Source:* [http://en.wikipedia.org/w/index.php?title=File:Mnemosyne_\(color\)_Rossetti.jpg](http://en.wikipedia.org/w/index.php?title=File:Mnemosyne_(color)_Rossetti.jpg) *License:* Public Domain *Contributors:* User:Alagis

File:0029MAN-Themis.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:0029MAN-Themis.jpg> *License:* Creative Commons Attribution-ShareAlike 3.0 *Contributors:* Ricardo André Frantz (User:Tetraktys)

File:Statue of Themis edited.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Statue_of_Themis_edited.jpg *License:* Public Domain *Contributors:* User:Lucas

Image:MAN Atlante fronte 1040572.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:MAN_Atlante_fronte_1040572.JPG *License:* Creative Commons Attribution-Share Alike *Contributors:* Lalupa

Image:Atlas Santiago Toural GFDL.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Atlas_Santiago_Toural_GFDL.jpg *License:* GNU Free Documentation License *Contributors:* Fallschirmjäger, GeorgHH, Lmbuga, TCY, 1 anonymous edits

Image:GandharanAtlas.JPG *Source:* <http://en.wikipedia.org/w/index.php?title=File:GandharanAtlas.JPG> *License:* Public Domain *Contributors:* Gryffindor, Mats Halldin, Ranveig, Ricky81682, SolLuna, Vassil, 4 anonymous edits

Image:Atlas New York.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Atlas_New_York.JPG *License:* Public Domain *Contributors:* ThreeOneFive (talk)

Image:Atlas sculpture on collins street melbourne.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Atlas_sculpture_on_collins_street_melbourne.jpg *License:* Public Domain *Contributors:* -

File:Prometheus Adam Louvre MR1745 edit atoma.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Prometheus_Adam_Louvre_MR1745_edit_atoma.jpg *License:* Public Domain *Contributors:* Atoma

File:Herakles Prometheus Louvre MNE1309.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Herakles_Prometheus_Louvre_MNE1309.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

Image:Creation Prometheus Louvre Ma445.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Creation_Prometheus_Louvre_Ma445.jpg *License:* Public Domain *Contributors:* User:Jastrow

Image:Gripenkerl, Beseelung der menschlichen Tonfigur durch Athena.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Gripenkerl,_Beseelung_der_menschlichen_Tonfigur_durch_Athena.jpg *License:* Public Domain *Contributors:* file: James Steakley; artwork:

File:Afrodite6.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Afrodite6.jpg> *License:* Creative Commons Attribution-ShareAlike 2.0 *Contributors:* Hans Weingartz. Original uploader was Leonce49 at de.wikipedia

File:Piero di cosimo, prometeo.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Piero_di_cosimo,_prometeo.jpg *License:* Public Domain *Contributors:* see filename or category

File:Otto Greiner - Prometheus.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Otto_Greiner_-_Prometheus.jpg *License:* Public Domain *Contributors:* Андрей Романенко

File:Peter Paul Rubens 032.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Peter_Paul_Rubens_032.jpg *License:* Public Domain *Contributors:* BoringHistoryGuy, Bukk, Butko, Concord, EDUCA33E, Martin H., Mayer Bruno, Shakko, Urban, Vincent Steenberg, 1 anonymous edits

File:1623_Dirck van Baburen, Prometheus Being Chained by Vulcan Rijksmuseum, Amsterdam.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:1623_Dirck_van_Baburen_Prometheus_Being_Chained_by_Vulcan_Rijksmuseum,_Amsterdam.jpg *License:* Public Domain *Contributors:* Jarekt, Martin H., Mattes, Mayer Bruno, Niteshift, Rosenzweig, TwoWings, Vassil, Vincent Steenberg

File:Gustave Moreau 006.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Gustave-Moreau_006.jpg *License:* Public Domain *Contributors:* AndreasPraefcke, Emijrp, Micione, Oxxo, Paris 16, Soerfin, Tm, 1 anonymous edits

File:12orozco2.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:12orozco2.jpg> *License:* Free Art License *Contributors:* José Clemente Orozco

File:Francesco Foschi - Prometeo incatenato in cime innevate del Caucaso.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Francesco_Foschi_-_Prometeo_incatenato_in_cime_innevate_del_Caucaso.jpg *License:* Public Domain *Contributors:* -

File:Cole Thomas Prometheus Bound 1846-47.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Cole_Thomas_Prometheus_Bound_1846-47.jpg *License:* Public Domain *Contributors:* Bukk, Goldfritha, Mattes, Obakeneko

File:Rockefeller Center MAM.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Rockefeller_Center_MAM.JPG *License:* GNU Free Documentation License *Contributors:* Photographer: Maria Azzurra Mugnai

File:Lipshitz PMA.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Lipshitz_PMA.JPG *License:* Public Domain *Contributors:* User:Smallbones

File:Prometheus, Dobnov st 001.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Prometheus,_Dobnov_st_001.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* User:Talmoryair, user:matanya

File:Theodoor Rombouts (1597-1637) - Prometheus - KMSK Brussel 25-02-2011 12-45-49.jpg *Source:* [http://en.wikipedia.org/w/index.php?title=File:Theodoor_Rombouts_\(1597-1637\)_-_Prometheus_-_KMSK_Brusel_25-02-2011_12-45-49.jpg](http://en.wikipedia.org/w/index.php?title=File:Theodoor_Rombouts_(1597-1637)_-_Prometheus_-_KMSK_Brusel_25-02-2011_12-45-49.jpg) *License:* Public Domain *Contributors:* User:Paul Hermans

File:Pandora's gift to Epimetheus.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Pandora's_gift_to_Epimetheus.jpg *License:* Public Domain *Contributors:* Jonund

File:Greek - Procession of Twelve Gods and Goddesses - Walters 2340.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Greek_-_Procession_of_Twelve_Gods_and_Goddesses_-_Walters_2340.jpg *License:* unknown *Contributors:* Cynwolfe

File:Magnify-clip.png *Source:* <http://en.wikipedia.org/w/index.php?title=File:Magnify-clip.png> *License:* Public Domain *Contributors:* User:Erasoft24

File:Jupiter Smyrna Louvre Ma13.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Jupiter_Smyrna_Louvre_Ma13.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Hera Campana Louvre Ma2283.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hera_Campana_Louvre_Ma2283.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Poseidon sculpture Copenhagen 2005.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Poseidon_sculpture_Copenhagen_2005.jpg *License:* GNU Free Documentation License *Contributors:* User:Hansjorn

File:Dionysos Louvre Ma87 n2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Dionysos_Louvre_Ma87_n2.jpg *License:* Creative Commons Attribution 2.5 *Contributors:* User:Jastrow

File:Roman Statue of Apollo.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Roman_Statue_of_Apollo.jpg *License:* Creative Commons Attribution-Sharealike 2.0 *Contributors:* Stuart Yeates

File:Diane de Versailles Leochares 2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Diane_de_Versailles_Leochares_2.jpg *License:* Creative Commons Attribution-Sharealike 2.5 *Contributors:* User:Sting, User:Sting

File:Rude-mercury.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Rude-mercury.jpg> *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* User:Tetraktys

File:Athena Giustiniani Musei Capitolini MC278.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Athena_Giustiniani_Musei_Capitolini_MC278.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Ares villa Hadriana.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Ares_villa_Hadriana.jpg *License:* Public Domain *Contributors:* Albertomos, Avron, Bibi Saint-Pol, Ecumenic, Flamarande, G.dallorto, Jdsteakley, Phe, QuartierLatin1968, 4 anonymous edits

File:NAMA Aphrodite Syracuse.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:NAMA_Aphrodite_Syracuse.jpg *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* Aavindraa, Jastrow, Marsyas, Saiklo, 3 anonymous edits

File:Vulcan Coustou Louvre MR1814.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Vulcan_Coustou_Louvre_MR1814.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Demeter Pio-Clementino Inv254.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Demeter_Pio-Clementino_Inv254.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Hades-et-Cerberus-III.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Hades-et-Cerberus-III.jpg> *License:* GNU Free Documentation License *Contributors:* User:Aviad Bublii, User:Stella maris, user:Stella maris

File:Hestia-meyers.png *Source:* <http://en.wikipedia.org/w/index.php?title=File:Hestia-meyers.png> *License:* Public Domain *Contributors:* Editor at Large, G.dallorto, Hoo man, Ixf64, Olliminatore, 7 anonymous edits

File:Statue of Asklepios NAMA 263 (DerHexer).JPG *Source:* [http://en.wikipedia.org/w/index.php?title=File:Statue_of_Asklepios_NAMA_263_\(DerHexer\).JPG](http://en.wikipedia.org/w/index.php?title=File:Statue_of_Asklepios_NAMA_263_(DerHexer).JPG) *License:* Creative Commons Attribution-Sharealike 3.0,2.5,2.0,1.0 *Contributors:* —DerHexer (Talk)

File:Eros Farnese MAN Napoli 6353.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Eros_Farnese_MAN_Napoli_6353.jpg *License:* Public Domain *Contributors:* Haiduc

File:Canova-Hebe 30 degree view.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Canova-Hebe_30_degree_view.jpg *License:* Creative Commons Attribution-Sharealike 2.5 *Contributors:* Dodo, G.dallorto, Kaganer, Makthorpe, Sparkit

File:Hercules Farnese 3637104088 9c95d7fe3c b.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hercules_Farnese_3637104088_9c95d7fe3c_b.jpg *License:* Creative Commons Attribution 2.0 *Contributors:* Paul Stevenson

File:PanandDaphnis.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:PanandDaphnis.jpg> *License:* Public domain *Contributors:* Bibi Saint-Pol, Camocon, Charlesy, DenghiuComm, Fontema, G.dallorto, Geagea, Gustavocarra, Kilom691, Léna, Shakko, Shoulder-synth, Villanueva, Xenophon, 4 anonymous edits

File:Locri Pinax Persephone Opens Likon Mystikon.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Locri_Pinax_Persephone_Opens_Likon_Mystikon.jpg *License:* Creative Commons Attribution-Sharealike 2.5 *Contributors:* AlMare, Filos96, G.dallorto, John Conti, Shakko

File:Raffaello, concilio degli dei 02.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Raffaello_concilio_degli_dei_02.jpg *License:* Public Domain *Contributors:* NeverDoING, Saiklo

Image:Jupiter Smyrna Louvre Ma13.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Jupiter_Smyrna_Louvre_Ma13.jpg *License:* Public Domain *Contributors:* User:Jastrow

Image:The Chariot of Zeus - Project Gutenberg eText 14994.png *Source:* http://en.wikipedia.org/w/index.php?title=File:The_Chariot_of_Zeus_-_Project_Gutenberg_eText_14994.png *License:* Public Domain *Contributors:* EncycloPetey, Perhelion, Popoto, SEWilco, Steschke, Wikielwikingo, 5 anonymous edits

Image:Zeus Getty Villa.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Zeus_Getty_Villa.jpg *License:* Creative Commons Attribution 3.0 *Contributors:* Sdwelch1031, unknown artist

Image:Statue of Zeus dsc02611-.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Statue_of_Zeus_dsc02611-.jpg *License:* GNU Free Documentation License *Contributors:* Nevit Dilmén (talk)

File:Bust of Zeus.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Bust_of_Zeus.jpg *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* Aavindraa, Amada44, Davepape, Dodo, FinnBjo, G.dallorto, Melancholie, MichelaMM, Shakko, Xenophon, 5 anonymous edits

File:Stater Zeus Lampsacus CdM.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Stater_Zeus_Lampsacus_CdM.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Museo Barracco - Giove Ammone 1010637.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Museo_Barracco_-_Giove_Ammone_1010637.JPG *License:* GNU Free Documentation License *Contributors:* Aavindraa, Camocon, G.dallorto, Lalupa, Rjd0060

Image:0036MAN Poseidon.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:0036MAN_Poseidon.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* Ricardo André Frantz (User:Tetraktys)

File:CireneTempioZeus1999.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:CireneTempioZeus1999.jpg> *License:* Public Domain *Contributors:* MM

File:07Pella Museum Poseidon.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:07Pella_Museum_Poseidon.jpg *License:* Creative Commons Attribution-Sharealike 2.0 *Contributors:* Fingalo

Image:Angelo Bronzino 048.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Angelo_Bronzino_048.jpg *License:* Public Domain *Contributors:* Bukk, EDUCA33E, G.dallorto, Juiced lemon, Mattes, Oursana, Pierpao, Shakko, Zolo, 2 anonymous edits

Image:Temple of Poseidon.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Temple_of_Poseidon.jpg *License:* Creative Commons Attribution 2.5 *Contributors:* Mierlo (Author: Frank van Mierlo The temple of Poseidon at Ak Sounion Greece. It marks the border between the stormy Aegean sea and the calmer Saronic Gulf. For thousand of years this has been a welcome sight for sailors who approached Athens.)

Image:Poseidon enthroned De Ridder 418 CdM Paris n2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Poseidon_enthroned_De_Ridder_418_CdM_Paris_n2.jpg *License:* Creative Commons Attribution 2.5 *Contributors:* User:Jastrow

File:Poseidon Penteskouphia Louvre CA452.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Poseidon_Penteskouphia_Louvre_CA452.jpg *License:* Public Domain *Contributors:* User:Jastrow

Image:JacobdeGheynII-NeptuneandAmphitrite.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:JacobdeGheynII-NeptuneandAmphitrite.jpg> *License:* Public Domain *Contributors:* Bukk, Mattes, Veliki Kategorizator

Image:Neptúnova fontána.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Neptúnova_fontána.jpg *License:* GNU Free Documentation License *Contributors:* Marian Gladis

Image:MillesPoseidon.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:MillesPoseidon.jpg> *License:* GNU Free Documentation License *Contributors:* Original uploader was Mcphersonm80 at en.wikipedia

File:Neptun v prešovskej fontane.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Neptun_v_prešovskej_fontane.jpg *License:* Creative Commons Attribution-Sharealike 3.0,2.5,2.0,1.0 *Contributors:* Peter Zelizňák

Image:poseidon.statue.arp.500pix.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Poseidon.statue.arp.500pix.jpg> *License:* Public domain *Contributors:* Adrian Pingstone

Image:Neptun brunnen1.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Neptun_brunnen1.jpg *License:* GNU Free Documentation License *Contributors:* Ameins

Image:Hermes Logios Altemps 33.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hermes_Logios_Altemps_33.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Hermes Maia Staatliche Antikensammlungen 2304.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hermes_Maia_Staatliche_Antikensammlungen_2304.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

File:Hermes crioforo.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hermes_crioforo.jpg *License:* GNU Free Documentation License *Contributors:* Tetraktys

Image:Hermes the scholar.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hermes_the_scholar.jpg *License:* Public Domain *Contributors:* Cplakidas, Thelmadatter, Xenovatis

File:0007MAN-Herma.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:0007MAN-Herma.jpg> *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* User:Tetraktys

Image:AGMA Tête d'Hermès.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:AGMA_Tête_d'Hermès.jpg *License:* Creative Commons Attribution-Sharealike 2.5 *Contributors:* Marsyas

Image:Hermes-louvre3.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Hermes-louvre3.jpg> *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* User:Tetraktys

Image:Mercurius Vigo Galicia.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Mercurius_Vigo_Galicia.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* User:Susana Freixeiro

Image:Belvedere Apollo Pio-Clementino Inv1015.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Belvedere_Apollo_Pio-Clementino_Inv1015.jpg *License:* Public Domain *Contributors:* User:Jastrow

Image:AGMA Apollon Lykeios.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:AGMA_Apollon_Lykeios.jpg *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* user:Marsyas

File:Tetradrachme de la région Illyro Péonienne.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Tetradrachme_de_la_région_Illyro_Péonienne.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* cgbf

File:Bassai Temple Of Apollo Detail.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Bassai_Temple_Of_Apollo_Detail.jpg *License:* Public Domain *Contributors:* AlMare, Conudrum, Jastrow, Platonides, Siebrand, 1 anonymous edits

File:TempleDelos.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:TempleDelos.jpg> *License:* Public Domain *Contributors:* Mxn, Rimshot, Wetman, 3 anonymous edits

File:Chryse.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Chryse.jpg> *License:* Creative Commons Attribution 3.0 *Contributors:* Klaus-Peter Simon

File:Omphalos museum.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Omphalos_museum.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* Юkаrаn

File:AMI - Goldene Doppelaxt.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:AMI_-_Goldene_Doppelaxt.jpg *License:* Creative Commons Attribution-Sharealike 3.0,2.5,2.0,1.0 *Contributors:* Wolfgang Sauber

File:Coin of Apollo Agyieus.png *Source:* http://en.wikipedia.org/w/index.php?title=File:Coin_of_Apollo_Agyieus.png *License:* Public Domain *Contributors:* Maxine Collignon

File:Columns of the Temple of Apollo at Delphi, Greece.jpeg *Source:* http://en.wikipedia.org/w/index.php?title=File:Columns_of_the_Temple_of_Apollo_at_Delphi,_Greece.jpeg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* Patar knight

File:Delos lions.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Delos_lions.jpg *License:* Creative Commons Attribution-Sharealike 3.0,2.5,2.0,1.0 *Contributors:* Vijinn

File:Apollo Artemis Brygos Louvre G151.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Apollo_Artemis_Brygos_Louvre_G151.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Niobe JacquesLouisDavid 1772 Dallas Museum of Art.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Niobe_JacquesLouisDavid_1772_Dallas_Museum_of_Art.jpg *License:* Public Domain *Contributors:* Bohème, Cretanforever, FA2010, Mattes, Palamède

File:ApolloAndDaphne.JPG *Source:* <http://en.wikipedia.org/w/index.php?title=File:ApolloAndDaphne.JPG> *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* Int3gr4te

File:Hyacinthus.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Hyacinthus.jpg> *License:* Public Domain *Contributors:* Act, Bibi Saint-Pol, Butko, G.dallorto, Kilom691, 1 anonymous edits

File:Apollo with his lyre.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Apollo_with_his_lyre.jpg *License:* Creative Commons Attribution-Sharealike 2.0 *Contributors:* Matt Mechtley

File:IAM 400T - Statue of Marsyas.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:IAM_400T_-_Statue_of_Marsyas.jpg *License:* Creative Commons Attribution 3.0 *Contributors:* Sandstein

File:Apollo Anzio Musei Capitolini MC286.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Apollo_Anzio_Musei_Capitolini_MC286.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:AI-Khanoum-gold stater of Antiochos1.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:AI-Khanoum-gold_stater_of_Antiochos1.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* Rani nurmai

File:Apolocitaredo8.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Apolocitaredo8.jpg> *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* Ricardo André Frantz (User:Tetraktys)

File:Apollo Saurocton Louvre.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Apollo_Saurocton_Louvre.jpg *License:* Public Domain *Contributors:* User:Baldiri

File:KAMA Kouros Porte Sacrée.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:KAMA_Kouros_Porte_Sacrée.jpg *License:* Creative Commons Attribution-Sharealike 2.5 *Contributors:* Marsyas

File:WLA metmuseum Marble statue of a kouros youth 2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:WLA_metmuseum_Marble_statue_of_a_kouros_youth_2.jpg *License:* Creative Commons Attribution 2.5 *Contributors:* Wikipedia Loves Art participant " Futons_of_Rock"

File:7262 - Piraeus Arch. Museum, Athens - The Piraeus Apollo - Photo by Giovanni Dall'Orto, Nov 14 2009.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:7262_-_Piraeus_Arch._Museum,_Athens_-_The_Piraeus_Apollo_-_Photo_by_Giovanni_Dall'Orto,_Nov_14_2009.jpg *License:* Attribution *Contributors:* User:g.dallorto

File:Apollon de Mantoue Louvre MA689.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Apollon_de_Mantoue_Louvre_MA689.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Apollo west pediment Olympia copy MFA Munich.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Apollo_west_pediment_Olympia_copy_MFA_Munich.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

File:Part of the Bassae Frieze at the British Museum.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Part_of_the_Bassae_Frieze_at_the_British_Museum.jpg *License:* unknown *Contributors:* Mike Peel

File:Onthemorningthomas4.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Onthemorningthomas4.jpg> *License:* Public Domain *Contributors:* Art by William Blake

File:Belvedere Apollo Pio-Clementino Inv1015 n3.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Belvedere_Apollo_Pio-Clementino_Inv1015_n3.jpg *License:* Creative Commons Attribution 2.5 *Contributors:* User:Jastrow

Image:Ares Canope Villa Adriana b.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Ares_Canope_Villa_Adriana_b.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* Ares_Canope_Villa_Adriana.jpg: Jastrow derivative work: EricMachmer (talk)

Image:Ares Borghese2.gif *Source:* http://en.wikipedia.org/w/index.php?title=File:Ares_Borghese2.gif *License:* Public Domain *Contributors:* Bkell, Gilliam, Mephistophelian, Mparten, Neddyseagoon, Wikipelli, 6 anonymous edits

Image:Areopagus from the Acropolis.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Areopagus_from_the_Acropolis.jpg *License:* Creative Commons Attribution-Sharealike 2.0 *Contributors:* ajbear AKA KiltBear <http://www.flickr.com/photos/ajbear/>

Image:Ares Ludovisi Altemps Inv8602 n2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Ares_Ludovisi_Altemps_Inv8602_n2.jpg *License:* Public Domain *Contributors:* User:Jastrow

Image:Vulcan Coustou Louvre MR1814.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Vulcan_Coustou_Louvre_MR1814.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Rubens - Vulcano forjando los rayos de Júpiter.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Rubens_-_Vulcano_forjando_los_rayos_de_Júpiter.jpg *License:* Public Domain *Contributors:* Balbo, Bukk, Butko, DenghiuComm, Dodo, Eummenic, Infrogmation, Joseolgon, Mattes, Shakko, Sitacuisses, Vincent Steenberg, 1 anonymous edits

File:Hephaistos.temple.AC.02.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Hephaistos.temple.AC.02.jpg> *License:* GNU Free Documentation License *Contributors:* Bibi Saint-Pol, Longbow4u, Madmedea

Image:Hera Campana Louvre Ma2283.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hera_Campana_Louvre_Ma2283.jpg *License:* Public Domain *Contributors:* User:Jastrow

Image:Carracci - Jupiter et Junon.jpeg *Source:* http://en.wikipedia.org/w/index.php?title=File:Carracci_-_Jupiter_et_Junon.jpeg *License:* Public Domain *Contributors:* Bapho, Bibi Saint-Pol, BlackIceNRW, Camocon, DenghiuComm, Donarreiskoffer, G.dallorto, JIcarneiro, Kilom691, Mattes, Shakko, Silenus, Zolo, 2 anonymous edits

Image:Agrigento Tempio di Hera.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Agrigento_Tempio_di_Hera.jpg *License:* Copyrighted free use *Contributors:* Bibi Saint-Pol, G.dallorto, Luca.p, Mac9

Image:Hera Barberini Chiaramonti Inv1210.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hera_Barberini_Chiaramonti_Inv1210.jpg *License:* Public Domain *Contributors:* User:Jastrow

Image:Canova-Hebe 30 degree view.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Canova-Hebe_30_degree_view.jpg *License:* Creative Commons Attribution-Sharealike 2.5 *Contributors:* Dodo, G.dallorto, Kaganer, Makthorpe, Sparkit

Image:Herakles strangling snakes Louvre G192.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Herakles_strangling_snakes_Louvre_G192.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Jacopo Tintoretto 011.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Jacopo_Tintoretto_011.jpg *License:* Public Domain *Contributors:* Adamt, Adrignola, Alagos, AndreasPraefcke, G.dallorto, Ham, Juiced lemon, Mathiasrex, Mattes, Picus viridis, Wikielwikingo, Ángel Luis Alfaro

Image:Figino.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Figino.jpg> *License:* Public Domain *Contributors:* Bibi Saint-Pol, Emmeu, G.dallorto, Kilom691, Shakko

Image:Hera Prometheus Cdm Paris 542.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hera_Prometheus_Cdm_Paris_542.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Mengs, Urteil des Paris.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Mengs,_Urteil_des_Paris.jpg *License:* Public Domain *Contributors:* User:Jdsteakley

File:Eleusinian hydria Antikensammlung Berlin 1984.46 n2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Eleusinian_hydria_Antikensammlung_Berlin_1984.46_n2.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

File:Didrachme de l'île de Paros.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Didrachme_de_l'île_de_Paros.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* cgb.fr

File:Demeter in horse chariot w daughter kore 83d40m wikiC Tempio Y di Selinunte sec VIa.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Demeter_in_horse_chariot_w_daughter_kore_83d40m_wikiC_Tempio_Y_di_Selinunte_sec_VIa.JPG *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* 83d40m

File:Eleusis2.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Eleusis2.jpg> *License:* GNU Free Documentation License *Contributors:* Original uploader was Napoleon Vier at nl.wikipedia

File:Triptolemos Louvre G187.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Triptolemos_Louvre_G187.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Deméter tipo Madrid-Capitolio (Museo del Prado) 01.jpg *Source:* [http://en.wikipedia.org/w/index.php?title=File:Deméter_tipo_Madrid-Capitolio_\(Museo_del_Prado\)_01.jpg](http://en.wikipedia.org/w/index.php?title=File:Deméter_tipo_Madrid-Capitolio_(Museo_del_Prado)_01.jpg) *License:* Creative Commons Attribution-Sharealike 3.0,2.5,2.0,1.0 *Contributors:* User:Zaqarbal

Image:NAMA Aphrodite Syracuse.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:NAMA_Aphrodite_Syracuse.jpg *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* Aavindraa, Jastrow, Marsyas, Sailko, 3 anonymous edits

Image:Speakerlink.svg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Speakerlink.svg> *License:* Creative Commons Attribution 3.0 *Contributors:* Woodstone. Original uploader was Woodstone at en.wikipedia

File:La nascita di Venere (Botticelli).jpg *Source:* [http://en.wikipedia.org/w/index.php?title=File:La_nascita_di_Venere_\(Botticelli\).jpg](http://en.wikipedia.org/w/index.php?title=File:La_nascita_di_Venere_(Botticelli).jpg) *License:* Public Domain *Contributors:* Amandajm, Dcoetzee, Foroa, Herald Alberich, Homonihili, Husky, Julia W, Manuelt15, Paris 16, Petritap, Shakko, Tiptoety, Warburg, Yarl, Zolo, 1 anonymous edits

File:Aphrodites Rock.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Aphrodites_Rock.jpg *License:* Creative Commons Attribution-Sharealike 2.5 *Contributors:* Cwbn (commons), Look2See1, Melee, Paul167, Wknight94, 1 anonymous edits

File:The Birth of Venus by William-Adolphe Bouguereau (1879).jpg *Source:* [http://en.wikipedia.org/w/index.php?title=File:The_Birth_of_Venus_by_William-Adolphe_Bouguereau_\(1879\).jpg](http://en.wikipedia.org/w/index.php?title=File:The_Birth_of_Venus_by_William-Adolphe_Bouguereau_(1879).jpg) *License:* Public Domain *Contributors:* Lieutenant Waaxe, Maxshimasu, Michael Barera, Mu, Pe-Jo, Saga City, Shakko, VernoWhitney

File:Psyché.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Psyché.jpg> *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* User:Eric Pouhier

File:Turtle Aphrodite AO20126 mp3h9188.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Turtle_Aphrodite_AO20126_mp3h9188.jpg *License:* Creative Commons Attribution-Sharealike 2.0 *Contributors:* Rama

File:Venus and Adonis - Titian.png *Source:* http://en.wikipedia.org/w/index.php?title=File:Venus_and_Adonis_-_Titian.png *License:* Public Domain *Contributors:* Greatsavpacific

File:Enrique Simonet - El Juicio de Paris - 1904.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Enrique_Simonet_-_El_Juicio_de_Paris_-_1904.jpg *License:* Public Domain *Contributors:* DutchHoratius, Lieutenant Waaxe, 1 anonymous edits

File:Girodet Pygmalion.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Girodet_Pygmalion.jpg *License:* Public Domain *Contributors:* Bibi Saint-Pol, Cherubino, Heliogabalus, Jospe, Kilom691, Mattes, Zserghei

File:CallipygianVenus.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:CallipygianVenus.jpg> *License:* Public Domain *Contributors:* Korg, Neddyseagoon, Vyznev Xnebara

File:Cnidus Aphrodite Altemps Inv8619.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Cnidus_Aphrodite_Altemps_Inv8619.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Aphrodite fountain.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Aphrodite_fountain.jpg *License:* Public Domain *Contributors:* Bulwersator, Doctor Doomsday, Nyttend, 1 anonymous edits

File:Venus demedici.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Venus_demedici.jpg *License:* Public Domain *Contributors:* Dodo, Eixo

File:Venus pudica Massimo.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Venus_pudica_Massimo.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Altes Museum - Aphrodite Heyl.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Altes_Museum_-_Aphrodite_Heyl.jpg *License:* Public Domain *Contributors:* user:Ophelia2

File:Aphrodite Anadyomene from Pompeii cropped.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Aphrodite_Anadyomene_from_Pompeii_cropped.jpg *License:* Public Domain *Contributors:* unknown ancient Rome artist, photo of Stephen Haynes

File:Ludovisi throne Altemps Inv8570.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Ludovisi_throne_Altemps_Inv8570.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Venus redon.jpeg *Source:* http://en.wikipedia.org/w/index.php?title=File:Venus_redon.jpeg *License:* Public Domain *Contributors:* AnonMoos, Shakko

File:Aphrodite swan BM D2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Aphrodite_swan_BM_D2.jpg *License:* Creative Commons Attribution 2.5 *Contributors:* User:Jastrow

File:Hills on Mykonos.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hills_on_Mykonos.jpg *License:* Creative Commons Attribution 2.0 *Contributors:* Ross Berteig

Image:Diane de Versailles Leochares.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Diane_de_Versailles_Leochares.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Didrachme de Ionie.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Didrachme_de_Ionie.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* cgb.fr

File:Artemis Apollo Louvre Myr199.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Artemis_Apollo_Louvre_Myr199.jpg *License:* Public Domain *Contributors:* EDUCA33E, G.dallorto, Jastrow, Lotje, Léna, Ms2ger, Shakko

File:Artemis Kephisodotos Musei Capitolini MC1123.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Artemis_Kephisodotos_Musei_Capitolini_MC1123.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Giuseppe-Mazzuoli-The-Death-of-Adonis-hermitag.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Giuseppe-Mazzuoli-The-Death-of-Adonis-hermitag.jpg> *License:* Creative Commons Attribution-Sharealike 2.5 *Contributors:* User:Yair-haklai

File:Tizian 015.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Tizian_015.jpg *License:* Public Domain *Contributors:* AndreasPraefcke, Bukk, Fg68at, Ham, Mattes, Olivier2, Sailko, Xenophon, 2 anonymous edits

File:Artemis libation Louvre CA599.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Artemis_libation_Louvre_CA599.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Jerash Temple of Artemis.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Jerash_Temple_of_Artemis.jpg *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* David Bjorgen

File:Brauron-2.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Brauron-2.jpg> *License:* Creative Commons Attribution 2.5 *Contributors:* Original uploader was Nefasdicere at en.wikipedia

File:Bust of the goddess of Issa, Vis Museum, Croatia.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Bust_of_the_goddess_of_Issa_Vis_Museum_Croatia.JPG *License:* GNU Free Documentation License *Contributors:* Minestrone

File:Ac artemisephesus.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Ac_artemisephesus.jpg *License:* GNU Free Documentation License *Contributors:* Adam Carr

File:Statue of Artemis Ephesus.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Statue_of_Artemis_Ephesus.jpg *License:* Creative Commons Attribution-Sharealike 2.5 *Contributors:* DenghiuComm, Kilom691, WolofLover

Image:Athena Parthenos Altemps Inv8622.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Athena_Parthenos_Altemps_Inv8622.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Tétradrachme athénien représentant Athéna.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Tétradrachme_athénien_représentant_Athéna.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* cgb.fr

File:NAMA Diosa Hera.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:NAMA_Diosa_Hera.JPG *License:* Public Domain *Contributors:* Dorieo21

File:Tétradrachme Stépanophore représentant Athéna.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Tétradrachme_Stépanophore_représentant_Athéna.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* cgb.fr

File:Amphora birth Athena Louvre F32.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Amphora_birth_Athena_Louvre_F32.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

File:Gandharan Athena.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Gandharan_Athena.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* Uploadmo

File:Athena Herakles Staatliche Antikensammlungen 2648.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Athena_Herakles_Staatliche_Antikensammlungen_2648.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

File:Athena ciste.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Athena_ciste.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Peplos scene BM EV.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Peplos_scene_BM_EV.JPG *License:* Creative Commons Attribution-Share Alike *Contributors:* User:Twospoonfuls

File:Ac.parthenon5.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Ac.parthenon5.jpg> *License:* Public domain *Contributors:* Elinnea, Madmedea, Yonatanh, 1 anonymous edits

File:PallasGiustiniani.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:PallasGiustiniani.jpg> *License:* Public Domain *Contributors:* User:Infrogmation

File:AttalusICorrected.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:AttalusICorrected.jpg> *License:* Public Domain *Contributors:* Alfons Åberg, Carlomorino, Eleassar, Shakko

Image:StonePaletteMythologicalScene.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:StonePaletteMythologicalScene.jpg> *License:* Creative Commons Attribution-Sharealike 3.0,2.5,2.0,1.0 *Contributors:* PHGCOM

File:Bust Athena Velletri Glyptothek Munich 213.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Bust_Athena_Velletri_Glyptothek_Munich_213.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

File:Pallas Athene.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Pallas_Athene.JPG *License:* Public Domain *Contributors:* Max Novara

File:Renan12.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Renan12.jpg> *License:* Public Domain *Contributors:* Aavindraa, Bkell, Paul Barlow

Image:Hestia-meyers.png *Source:* <http://en.wikipedia.org/w/index.php?title=File:Hestia-meyers.png> *License:* Public Domain *Contributors:* Editor at Large, G.dallorto, Hoo man, Ixf64, Olliminatore, 7 anonymous edits

File:Hestia tapestry.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hestia_tapestry.jpg *License:* Public Domain *Contributors:* Alexandrin, AndreasPraefcke, Cirt, Estoymuybueno, JMCC1, Johnbod, Maxim, 3 anonymous edits

Image:Dionysos Louvre Ma87 n2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Dionysos_Louvre_Ma87_n2.jpg *License:* Creative Commons Attribution 2.5 *Contributors:* User:Jastrow

File:Dionysus Sarcophagus.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Dionysus_Sarcophagus.jpg *License:* Public Domain *Contributors:* Haiduc

File:WaltersBacchusTriumphSarcoph.JPG *Source:* <http://en.wikipedia.org/w/index.php?title=File:WaltersBacchusTriumphSarcoph.JPG> *License:* Public Domain *Contributors:* Kenneth Mayer

File:Hermes di Prassitele, at Olimpia, front.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hermes_di_Prassitele_at_Olimpia_front.jpg *License:* GNU General Public License *Contributors:* Roccuz

File:Exekias Dionysos Staatliche Antikensammlungen 2044 n2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Exekias_Dionysos_Staatliche_Antikensammlungen_2044_n2.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

File:Neptune et les pirates.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Neptune_et_les_pirates.jpg *License:* Creative Commons Attribution 2.5 *Contributors:* GiorcesBardo53.jpg: Giorces derivative work: Habib.mhenni (talk)

File:Death Pentheus Louvre G445.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Death_Pentheus_Louvre_G445.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Titian Bacchus and Ariadne.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Titian_Bacchus_and_Ariadne.jpg *License:* Public Domain *Contributors:* Abujoy, Bukk, Calliopejen1, Goldfritha, Ham, Luigi Chiesa, Mattes, Olpl, Sailko, Shakko, Xenophon, 2 anonymous edits

File:Satyr Bacchus Petit Palais ADUT00240.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Satyr_Bacchus_Petit_Palais_ADUT00240.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

File:Bacchusbycaravaggio.jpeg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Bacchusbycaravaggio.jpeg> *License:* Public Domain *Contributors:* User:Smooth_O

File:Michelangelo Bacchus.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Michelangelo_Bacchus.jpg *License:* Public Domain *Contributors:* <http://en.wikipedia.org/wiki/User:Attilios>

File:John Reinhard Weguelin – Bacchus and the Choir of Nymphs (1888).jpg *Source:* [http://en.wikipedia.org/w/index.php?title=File:John_Reinhard_Weguelin_–_Bacchus_and_the_Choir_of_Nymphs_\(1888\).jpg](http://en.wikipedia.org/w/index.php?title=File:John_Reinhard_Weguelin_–_Bacchus_and_the_Choir_of_Nymphs_(1888).jpg) *License:* Public Domain *Contributors:* Mattes, P Aculeius

File:Dionysos satyr Altemps Inv8606.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Dionysos_satyr_Altemps_Inv8606.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Dionysos mosaic from Pella.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Dionysos_mosaic_from_Pella.jpg *License:* Public Domain *Contributors:* Abujoy, Alexandrin, BeatriceBelibaste, DieBuche, G.dallorto, Jastrow, Vissarion, Xenophon

File:Dionysos Sardanapalus.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Dionysos_Sardanapalus.jpg *License:* Public domain *Contributors:* Bibi Saint-Pol, Conscious, Folegandros, Jastrow, Wst

File:Dionysos kantharos BM B589.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Dionysos_kantharos_BM_B589.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Drinking Bacchus WGAREG001.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Drinking_Bacchus_WGAREG001.jpg *License:* Public Domain *Contributors:* A. Wagner, Anna reg, Bukk, Christoforaki, Diomedea, Infrogmation, Lx 121, Léna, Man vyi, Mattes, Para, Penubag, Pibwl, TwoWings, Wst, 2 anonymous edits

File:Muses sarcophagus Louvre MR880.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Muses_sarcophagus_Louvre_MR880.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Mus reading Louvre CA2220.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Mus_reading_Louvre_CA2220.jpg *License:* Public Domain *Contributors:* User:Jastrow

Image:Moreau, Gustave - Hésiode et la Muse - 1891.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Moreau,_Gustave_-_Hésiode_et_la_Muse_-_1891.jpg *License:* Public Domain *Contributors:* AndreasPraefcke, Aristas, Auntof6, Bibi Saint-Pol, Martin H., Mattes, MobyDick, Olivier2, Oxxo, Wst, Xenophon, 3 anonymous edits

File:Francesco del Cossa 001.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Francesco_del_Cossa_001.jpg *License:* Public Domain *Contributors:* AndreasPraefcke, Auntof6, Bibi Saint-Pol, Butko, EDUCA33E, G.dallorto, Ham, Infrogmation, Mattes, Sailko, Wst, 1 anonymous edits

File:Mousai Helikon Staatliche Antikensammlungen Schoen80 full.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Mousai_Helikon_Staatliche_Antikensammlungen_Schoen80_full.jpg *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* User:MatthiasKabel

Image:Musas01.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Musas01.jpg> *License:* Public Domain *Contributors:* Bulwersator, Doctor Doomsday, Nyttend

Image:Eustache Le Sueur 002.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Eustache_Le_Sueur_002.jpg *License:* Public Domain *Contributors:* Auntof6, Bibi Saint-Pol, Gérard, Kku, Mattes, Zolo, 1 anonymous edits

File:Parnaso 05.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Parnaso_05.jpg *License:* Public Domain *Contributors:* Auntof6, Sailko

File:Claude Lorrain Apollo Muses.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Claude_Lorrain_Apollo_Muses.jpg *License:* Public Domain *Contributors:* BeatrixBelibaste, Bukk, Goldfritha, Infrogmation, Jacklee, Mattes, Shakko, Ululo, Urban, Wst, 1 anonymous edits

File:Thalia sarcophagus Louvre Ma475.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Thalia_sarcophagus_Louvre_Ma475.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Alfred Rethel 002.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Alfred_Rethel_002.jpg *License:* Public Domain *Contributors:* Bibi Saint-Pol, Emijrp, Mattes, Wst, Yamara, 1 anonymous edits

File:Statue Nemesis Louvre Ma4873.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Statue_Nemesis_Louvre_Ma4873.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:HadrianNemesis.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:HadrianNemesis.jpg> *License:* Public Domain *Contributors:* Bedoyere

File:Schadow Grabmal Alexander 2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Schadow_Grabmal_Alexander_2.jpg *License:* Public Domain *Contributors:* Photo: Andreas Praefcke

File:The Triumph of Death, or The Three Fates.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:The_Triumph_of_Death_or_The_Three_Fates.jpg *License:* Public Domain *Contributors:* Andreagrossmann, Bohème, Eusebius, G.dallorto, Goldfritha, Hiart, Jeremiah21, Littletwig, PKM, Re probst, Wilhelm meis, WolfgangRieger, Wst, 5 anonymous edits

File:AstraeaVSH.JPG *Source:* <http://en.wikipedia.org/w/index.php?title=File:AstraeaVSH.JPG> *License:* GNU Free Documentation License *Contributors:* GearedBull

File:Sarcophagus Prometheus Louvre Ma339.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Sarcophagus_Prometheus_Louvre_Ma339.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Lachesis (Washington, DC).jpg *Source:* [http://en.wikipedia.org/w/index.php?title=File:Lachesis_\(Washington,_DC\).jpg](http://en.wikipedia.org/w/index.php?title=File:Lachesis_(Washington,_DC).jpg) *License:* Creative Commons Attribution 2.0 *Contributors:* Jim Kuhn

File:Atropos.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Atropos.jpg> *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* Tom Oates

File:Clotho (Washington, DC).jpg *Source:* [http://en.wikipedia.org/w/index.php?title=File:Clotho_\(Washington,_DC\).jpg](http://en.wikipedia.org/w/index.php?title=File:Clotho_(Washington,_DC).jpg) *License:* Creative Commons Attribution 2.0 *Contributors:* Jim Kuhn

File:Nornorna spinner ödets trådar vid Yggdrasil.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Nornorna_spinner_ödets_trådar_vid_Yggdrasil.jpg *License:* Public Domain *Contributors:* BeatrixBelibaste, Goldfritha, Gryffindor, Haukurth, Littletwig, Moroboshi, Nicke L, Sigo, VIGNERON, 1 anonymous edits

File:Macbeth and Banquo encountering the witches - Holinshed Chronicles.gif *Source:* http://en.wikipedia.org/w/index.php?title=File:Macbeth_and_Banquo_encountering_the_witches_-_Holinshed_Chronicles.gif *License:* Public Domain *Contributors:* Andreagrossmann, Auntof6, Fleance, GeorgHH, Juiced lemon, Michael Sch., Wrad

File:Egypt daungevekten.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Egypt_dauingevekten.jpg *License:* Public Domain *Contributors:* Crazypower, Dulcem, FinnBjo, G.dallorto, JMCC1, Jeff Dahl, LX, Luna92, Mmcannis, Neithsaves, OsamaK, Sbarris, Wst, 6 anonymous edits

Image:Goddess Nike at Ephesus, Turkey.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Goddess_Nike_at_Ephesus,_Turkey.JPG *License:* Public Domain *Contributors:* Maxfield

File:Colchis-Nike.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Colchis-Nike.jpg> *License:* Public Domain *Contributors:* Epiq, Geagea, Opponent, Shakko, Szczbrzeszynski

File:Goddess Nike.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Goddess_Nike.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* User:Marek69

File:Winged goddess Louvre F32.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Winged_goddess_Louvre_F32.jpg *License:* Creative Commons Attribution 3.0 *Contributors:* User:Jastrow

File:Canova-Three Graces 0 degree view.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Canova-Three_Graces_0_degree_view.jpg *License:* Creative Commons Attribution-Sharealike 2.5 *Contributors:* Coyau, G.dallorto, Makthorpe, Marosaul, 1 anonymous edits

File:Muses.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Muses.jpg> *License:* Public Domain *Contributors:* AndreasPraefcke, Bibi Saint-Pol, Darsie, DenghiuComm, Ephraim33, G.dallorto, Jastrow, Juiced lemon, Marcus Cyron, Marosaul, Túrelío, Zolo, 3 anonymous edits

File:C. Van Loo - Les Trois Grâces.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:C._Van_Loo_-_Les_Trois_Grâces.jpg *License:* Public Domain *Contributors:* Justelipse, Léna, Marosaul, Sailko, Wikielwikingo, Wst, Zolo

File:threegraces.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Threegraces.jpg> *License:* Public Domain *Contributors:* AndreasPraefcke, Bibi Saint-Pol, Darsie, DenghiuComm, Italiamoderna, Marosaul, Talmoryair, Warburg

File:Raffael 010.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Raffael_010.jpg *License:* Public Domain *Contributors:* Bibi Saint-Pol, Diomedé, EDUCA33E, Marcus Cyron, Marosaul, Mattes, Mel22, Oxxo, Sailko, Sir Gawain, Zolo

File:Dionis i Hore.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Dionis_i_Hore.jpg *License:* Public Domain *Contributors:* Roman artwork of the Imperial Era

File:Eirene Ploutos Glyptothek Munich 219 n4.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Eirene_Ploutos_Glyptothek_Munich_219_n4.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

Image:Eros Farnese MAN Napoli 6353.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Eros_Farnese_MAN_Napoli_6353.jpg *License:* Public Domain *Contributors:* Haiduc

File:Eros bobbin Louvre CA1798.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Eros_bobbin_Louvre_CA1798.jpg *License:* Public Domain *Contributors:* User:Jastrow

Image:Psyché.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Psyché.jpg> *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* User:Eric Pouhier

Image:Eris Antikensammlung Berlin F1775.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Eris_Antikensammlung_Berlin_F1775.jpg *License:* Public Domain *Contributors:* ALE!, ANGELUS, Bibi Saint-Pol, Butko, GDK, Roomba, Valeren, Wst, 2 anonymous edits

File:Golden Apple of Discord by Jacob Jordaens.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Golden_Apple_of_Discord_by_Jacob_Jordaens.jpg *License:* Public Domain *Contributors:* Shuishouyue, Vincent Steenberg, Wikielwikingo

Image:Column temple Artemis Ephesos BM Sc1206 n3.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Column_temple_Artemis_Ephesos_BM_Sc1206_n3.jpg *License:* Creative Commons Attribution 2.5 *Contributors:* User:Jastrow

File:Hermes e Sarpedon.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hermes_e_Sarpedon.jpg *License:* Public Domain *Contributors:* Jaime Ardiles-Arce (photographer), Krater by Euphronios (painter) and Euxitheos (potter).

File:3307 - Athens - Stoa of Attalus Museum - Eros - Photo by Giovanni Dall'Orto, Nov 9 2009.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:3307_-_Athens_-_Stoa_of_Attalus_Museum_-_Eros_-_Photo_by_Giovanni_Dall'Orto,_Nov_9_2009.jpg *License:* Attribution *Contributors:* Giovanni Dall'Orto.

File:Waterhouse-sleep and his half-brother death-1874.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Waterhouse-sleep_and_his_half-brother_death-1874.jpg *License:* Public Domain *Contributors:* Andreagrossmann, Bibi Saint-Pol, Demos, Jean-Frédéric, Kaldari, Léna, Man vyi, Mattes, Mogelzahn, Pierpao, Ranveig, Túrelío, Wst, Zolo, 2 anonymous edits

Image:Waterhouse-sleep and his half-brother death-1874.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Waterhouse-sleep_and_his_half-brother_death-1874.jpg *License:* Public Domain *Contributors:* Andreagrossmann, Bibi Saint-Pol, Demos, Jean-Frédéric, Kaldari, Léna, Man vyi, Mattes, Mogelzahn, Pierpao, Ranveig, Túrelío, Wst, Zolo, 2 anonymous edits

File:Corinthian Vase depicting Perseus, Andromeda and Ketos.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Corinthian_Vase_depicting_Perseus_Andromeda_and_Ketos.jpg *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* BishkekRocks

Image:Nereus, Doris, Okeanos Pergamonaltar.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Nereus_Doris_Okeanos_Pergamonaltar.JPG *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* Claus Ableiter

Image:Detail Pioneer Group Louvre G65.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Detail_Pioneer_Group_Louvre_G65.jpg *License:* Public Domain *Contributors:* User:Jastrow

Image:Dish Thetis Peleus Louvre CA2569.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Dish_Thetis_Peleus_Louvre_CA2569.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:Thetis Peleus Cdm Paris 539.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Thetis_Peleus_Cdm_Paris_539.jpg *License:* Public Domain *Contributors:* User:Jastrow

Image:Hydria Achilles weapons Louvre E869.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hydria_Achilles_weapons_Louvre_E869.jpg *License:* Public Domain *Contributors:* User:Jastrow

Image:Mourning of Akhilleus Louvre E643.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Mourning_of_Akhilleus_Louvre_E643.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

Image:IngresJupiterAndThetis.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:IngresJupiterAndThetis.jpg> *License:* Public Domain *Contributors:* 1Veertje, Bukk, David Angel, Dyolf77, Fanghong, Goldfritha, Heliogabalus, Jmdesbois, Leonty, Lewenstein, Mattes, Mel22, Odyssees, Pierpao, Shakk0, TwoWings, 3 anonymous edits

Image:Cirta mosaic.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Cirta_mosaic.jpg *License:* Public Domain *Contributors:* User:SreeBot

Image:Amphitrite Australiastamp.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Amphitrite_Australiastamp.jpg *License:* Public Domain *Contributors:* Epistem0s

Image:TritonArmbandGreek200BCE.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:TritonArmbandGreek200BCE.jpg> *License:* Creative Commons Attribution-Share Alike *Contributors:* PHGCOM

File:Tritonbrunnen rom.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:Tritonbrunnen_rom.JPG *License:* GNU Free Documentation License *Contributors:* Carlomorino, FedericoMP, G.dallorto, Kanonkas, Mac9, Sven-steffen arndt

File:Viktor Tilgner-Triton und Nympe-Volksgarten.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Viktor_Tilgner-Triton_und_Nympe-Volksgarten.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* Yair Haklai

Image:Proteus-Alciato.gif *Source:* <http://en.wikipedia.org/w/index.php?title=File:Proteus-Alciato.gif> *License:* Public Domain *Contributors:* Anne97432, Gau, Gueneverey, Mattes, Mu, Schimmelreiter, Warburg, 2 anonymous edits

File:ConstantaPontos.JPG *Source:* <http://en.wikipedia.org/w/index.php?title=File:ConstantaPontos.JPG> *License:* GNU Free Documentation License *Contributors:* CristianChirita

File:Sea thiasos Nereis Glyptothek Munich 239 front n1.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Sea_thiasos_Nereis_Glyptothek_Munich_239_front_n1.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

File:French Empire mantel clock.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:French_Empire_mantel_clock.jpg *License:* Creative Commons Zero *Contributors:* Jafd88

File:Buenos Aires - Las Nereidas.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Buenos_Aires_-_Las_Nereidas.jpg *License:* Creative Commons Attribution-Sharealike 2.0 *Contributors:* Alexf, Barcex, Gustronico, Mrexcel

File:Naiad1.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Naiad1.jpg> *License:* Public Domain *Contributors:* Andreagrossmann, Bibi Saint-Pol, Bukk, Darsie, Infrogmation, Kürschner, Pierpao, Shuishouyue, TwoWings, 2 anonymous edits

File:John William Waterhouse - Undine.JPG *Source:* http://en.wikipedia.org/w/index.php?title=File:John_William_Waterhouse_-_Undine.JPG *License:* Public Domain *Contributors:* Andreagrossmann, Aunt06, Bukk, Deerstop, Goldfritha, Irish Pearl, Léna, Mattes, Ragesoss, TFCforever, 2 anonymous edits

File:Fountain of Naiads, Piazza della Repubblica.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Fountain_of_Naiads,_Piazza_della_Repubblica.jpg *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* Peter Clarke

Image:Hades-et-Cerberus-III.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Hades-et-Cerberus-III.jpg> *License:* GNU Free Documentation License *Contributors:* User:Aviad Bublil, User:Stella maris, user:Stella maris

Image:Hades.png *Source:* <http://en.wikipedia.org/w/index.php?title=File:Hades.png> *License:* Public Domain *Contributors:* Bibi Saint-Pol, Dodo, Michelmfb, Perhelion

Image:Persephone Hades BM Vase E82.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Persephone_Hades_BM_Vase_E82.jpg *License:* Creative Commons Attribution 2.5 *Contributors:* User:Jastrow

Image:Cumae.gif *Source:* <http://en.wikipedia.org/w/index.php?title=File:Cumae.gif> *License:* Public Domain *Contributors:* Andrea de Jorio

File:DSC00426 - Statua cineraria etrusca - Proserpina-defunta con melagrana- Foto G. Dall'Orto.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:DSC00426_-_Statua_cineraria_etrusca_-_Proserpina-defunta_con_melagrana-_Foto_G._Dall'Orto.jpg *License:* Creative Commons Attribution-Sharealike 2.5 *Contributors:* user:g.dallorto, user:g.dallorto

File:Proserpina kidnapped Kircheriano Terme.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Proserpina_kidnapped_Kircheriano_Terne.jpg *License:* Public Domain *Contributors:* user:Jastrow

File:AMI - Isis-Persephone.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:AMI_-_Isis-Persephone.jpg *License:* Creative Commons Attribution-Sharealike 3.0,2.5,2.0,1.0 *Contributors:* Wolfgang Sauber

File:P1010629 crop.png *Source:* http://en.wikipedia.org/w/index.php?title=File:P1010629_crop.png *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* Aeleftherios

File:Persephone krater Antikensammlung Berlin 1984.40.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Persephone_krater_Antikensammlung_Berlin_1984.40.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

File:Lady of Auxerre Louvre Ma3098 n2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Lady_of_Auxerre_Louvre_Ma3098_n2.jpg *License:* Creative Commons Attribution 2.5 *Contributors:* User:Jastrow

File:Harvester Rhyton.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Harvester_Rhyton.jpg *License:* Public Domain *Contributors:* O.Mustafin

File:AMI - Ring des Minos2.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:AMI_-_Ring_des_Minos2.jpg *License:* Creative Commons Attribution-Sharealike 3.0,2.5,2.0,1.0 *Contributors:* AMI_-_Ring_des_Minos.jpg: Wolfgang Sauber derivative work: Aeleftherios (talk)

File:Tiryns chariot fresco.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Tiryns_chariot_fresco.jpg *License:* Public Domain *Contributors:* G.dallorto, Ges, Jastrow, 1 anonymous edits

Image:Lycosoura-veil.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Lycosoura-veil.jpg> *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* Nefasdicere (= J. Matthew Harrington)

File:Lycosoura-2.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Lycosoura-2.jpg> *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* Nefasdicere (= J. Matthew Harrington)

File:Sarcophagus with the Abduction of Persephone by Hades (detail).JPG *Source:* [http://en.wikipedia.org/w/index.php?title=File:Sarcophagus_with_the_Abduction_of_Persephone_by_Hades_\(detail\).JPG](http://en.wikipedia.org/w/index.php?title=File:Sarcophagus_with_the_Abduction_of_Persephone_by_Hades_(detail).JPG) *License:* Attribution *Contributors:* User:AdMeskens

File:Painting vergina.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Painting_vergina.jpg *License:* Public Domain *Contributors:* unknown

File:Frederic Leighton-TheReturnofPerspephone(1891).jpg *Source:* [http://en.wikipedia.org/w/index.php?title=File:FredericLeighton-TheReturnofPerspephone\(1891\).jpg](http://en.wikipedia.org/w/index.php?title=File:FredericLeighton-TheReturnofPerspephone(1891).jpg) *License:* Public Domain *Contributors:* Anna reg, Juanpdp, Kyd, Mattes, Wikielwikingo, Xenophon, 1 anonymous edits

File:Locri Pinax Of Persephone And Hades.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Locri_Pinax_Of_Persephone_And_Hades.jpg *License:* Creative Commons Attribution-Sharealike 2.5 *Contributors:* AlMare, Docu, Filos96, G.dallorto, Salli, Skipjack, Wst

File:Lycosoura-group.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Lycosoura-group.jpg> *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* Nefasdicere (= J. Matthew Harrington)

File:Greekstatueofpersephone.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Greekstatueofpersephone.jpg> *License:* unknown *Contributors:* -

File:Kore55.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Kore55.jpg> *License:* Creative Commons Attribution-Sharealike 3.0 *Contributors:* User:Tetraktys

Image:Hecate Chiaramonti Inv1922.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hecate_Chiaramonti_Inv1922.jpg *License:* Public Domain *Contributors:* User:Jastrow

File:AN00969955 001 1.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:AN00969955_001_1.jpg *License:* Public Domain *Contributors:* Stevengravel

Image:Hekate Kharites Glyptothek Munich 60.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Hekate_Kharites_Glyptothek_Munich_60.jpg *License:* Public Domain *Contributors:* User:Bibi Saint-Pol

Image:Hécate - Mallarmé.png *Source:* http://en.wikipedia.org/w/index.php?title=File:Hécate_-_Mallarmé.png *License:* Public Domain *Contributors:* Bibi Saint-Pol, Conscious, Ilmari Karonen, Mutter Erde, Zeimusu

File:Tumblr InklxhTXau1qfje5oo1 500.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Tumblr_InklxhTXau1qfje5oo1_500.jpg *License:* Public Domain *Contributors:* JMCC1, Johnbod, SpiderMum, Stevengravel

File:AN00866037 001 1.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:AN00866037_001_1.jpg *License:* Public Domain *Contributors:* JMCC1, SpiderMum, Stevengravel

File:William Blake 006.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:William_Blake_006.jpg *License:* Public Domain *Contributors:* Alexandronikos, AndreasPraefcke, Auréola, Barosaul, Bibi Saint-Pol, EDUCA33E, Emijrp, Goldfritha, Mattes, Petropoxy (Lithoderm Proxy), Pierpao, Schaengel89, 1 anonymous edits

File:T16.5Hekate.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:T16.5Hekate.jpg> *License:* Public Domain *Contributors:* Stevengravel

File:Isis small (1).jpg *Source:* [http://en.wikipedia.org/w/index.php?title=File:Isis_small_\(1\).jpg](http://en.wikipedia.org/w/index.php?title=File:Isis_small_(1).jpg) *License:* Public Domain *Contributors:* Stevengravel

Image:Trophonius.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Trophonius.jpg> *License:* Public Domain *Contributors:* Bibi Saint-Pol, Dodo, 1 anonymous edits

File:NAMA Triade éleusienne.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:NAMA_Triade_éleusienne.jpg *License:* Creative Commons Attribution-ShareAlike 3.0 Unported *Contributors:* User:Marsyas

File:Deux furies.png *Source:* http://en.wikipedia.org/w/index.php?title=File:Deux_furies.png *License:* Public Domain *Contributors:* Bibi Saint-Pol, 1 anonymous edits

Image:Glykon-statuetten.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:Glykon-statuetten.jpg> *License:* Public Domain *Contributors:* Mjk2357

File:Glycon.JPG *Source:* <http://en.wikipedia.org/w/index.php?title=File:Glycon.JPG> *License:* GNU Free Documentation License *Contributors:* CristianChirita

Image:PanandDaphnis.jpg *Source:* <http://en.wikipedia.org/w/index.php?title=File:PanandDaphnis.jpg> *License:* Public domain *Contributors:* Bibi Saint-Pol, Camocon, Charley, DenghiuComm, Fontema, G.dallorto, Geagea, Gustavocarra, Kilom691, Léna, Shakko, Shoulder-synth, Villanueva, Xenophon, 4 anonymous edits

File:Pan goat MAN Napoli Inv27709 n01.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Pan_goat_MAN_Napoli_Inv27709_n01.jpg *License:* Creative Commons Attribution 2.5 *Contributors:* User:Jastrow

File:Vrubel pan.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Vrubel_pan.jpg *License:* Public Domain *Contributors:* Alex Bakharev, Mattes, NeverDoING, Shakko, 1 anonymous edits

File:Wind in the willows.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Wind_in_the_willows.jpg *License:* unknown *Contributors:* Beao, Rtrace

File:John Reinhard Weguelin – The Magic of Pan's Flute (1905).jpg *Source:* [http://en.wikipedia.org/w/index.php?title=File:John_Reinhard_Weguelin_-_The_Magic_of_Pan's_Flute_\(1905\).jpg](http://en.wikipedia.org/w/index.php?title=File:John_Reinhard_Weguelin_-_The_Magic_of_Pan's_Flute_(1905).jpg) *License:* Public Domain *Contributors:* Mattes, P Aculeius

File:Goya le sabbat des sorcières.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Goya_le_sabbat_des_sorcières.jpg *License:* Public Domain *Contributors:* AnonMoos, Auréola, Balbo, Error, Herbythyme, Huntster, Kilom691, Maksim, Mattes, Red devil 666, Trockennasenneff, Wst, 13 anonymous edits

Image:Luna statue.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Luna_statue.jpg *License:* Creative Commons Attribution 2.0 *Contributors:* AnonMoos, Athaenara, Bibi Saint-Pol, Camocon, Dodo, FlickreviewR, G.dallorto, Mac9, SolLuna

Image:Detail of Sarcophagus Selene Endymion Glyptothek Munich 328.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Detail_of_Sarcophagus_Selene_Endymion_Glyptothek_Munich_328.jpg *License:* Public Domain *Contributors:* 83d40m, DenghiuComm, Kilom691

Image:Statue of Asklepios NAMA 263 (DerHexer).JPG *Source:* [http://en.wikipedia.org/w/index.php?title=File:Statue_of_Asklepios_NAMA_263_\(DerHexer\).JPG](http://en.wikipedia.org/w/index.php?title=File:Statue_of_Asklepios_NAMA_263_(DerHexer).JPG) *License:* Creative Commons Attribution-ShareAlike 3.0,2.5,2.0,1.0 *Contributors:* —DerHexer (Talk)

File:Asclepius and hygieia relief.jpg *Source:* http://en.wikipedia.org/w/index.php?title=File:Asclepius_and_hygieia_relief.jpg *License:* Creative Commons Attribution-ShareAlike 3.0 *Contributors:* Prioryman

File:Aesculap 147-.png *Source:* http://en.wikipedia.org/w/index.php?title=File:Aesculap_147-.png *License:* Public Domain *Contributors:* K. A. Baumeister (Description de Morée III. pl.29)

License

Creative Commons Attribution-Share Alike 3.0 Unported
//creativecommons.org/licenses/by-sa/3.0/